

VUE'S NEW TRAVEL SECTION GOES ON SAFARI • PAGE 12



The
SEASON
1997-98
VISUAL AND PERFORMING ARTS
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MARTY CHAN AT THE FRINGE

EDMONTON PLAYWRIGHT SURFS WITH THE ARROGANT WORMS

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STALLONE SHINES IN POLICE DRAMA

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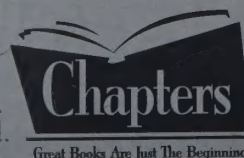
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BRAVEHEART
Original Soundtrack
TONI BRAXTON
Toni Braxton
MEREDITH BROOKS
Blurring The Edges
BUSH X
Sixteen Stone
TOM COCHRANE
Songs Of A Circling Spirit
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ECHO & THE BUNNYMEN
Evergreen
ECONOLINE CRUSH
The Devil You Know



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Supa Dupa Fly
EN VOGUE
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Cesaria
GARBAGE
Garbage
GREAT BIG SEA
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Attack Of The Grey Lizard
AMANDA MARSHALL
Amanda Marshall
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Crash
MOIST
Creature
MARK MORRISON
Mark Morrison



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Release Some Tension

MORRISSEY
"Maladjusted"
MY BEST FRIEND'S WEDDING
Original Soundtrack
NO DOUBT
Tragic Kingdom
OASIS
(What's The Story) Morning Glory?
THE OFFSPRING
Inray On The Numbre
OUR LADY PEACE
Clumsy
PRIMUS
Brown Album
THE PRODIGY
Music For The Jilted Generation
REALITY BITES
Original Soundtrack
ROMEO + JULIET
Original Soundtrack
SAVAGE GARDEN
Savage Garden
THE SEAHORSES
Do It Yourself
SEVEN MARY THREE
RockCrow
RON SEXSMITH
Other Songs
SILVERCHAIR
Freak Show
SISTER HAZEL
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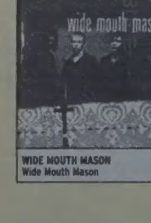


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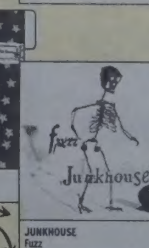
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Wide Mouth Mason



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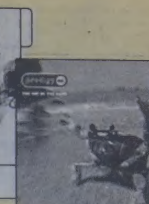


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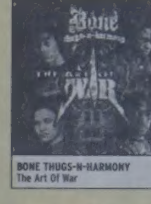
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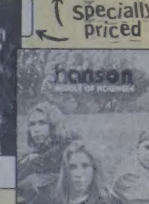


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The Art Of War



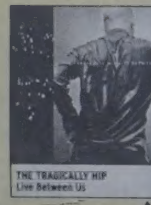
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Middle Of Nowhere



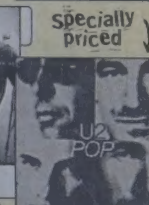
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Yourself Or Someone Like You



FOO FIGHTERS
The Color And The Shape



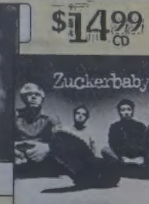
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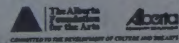
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 THE ALBERTA FOUNDATION FOR THE ARTS

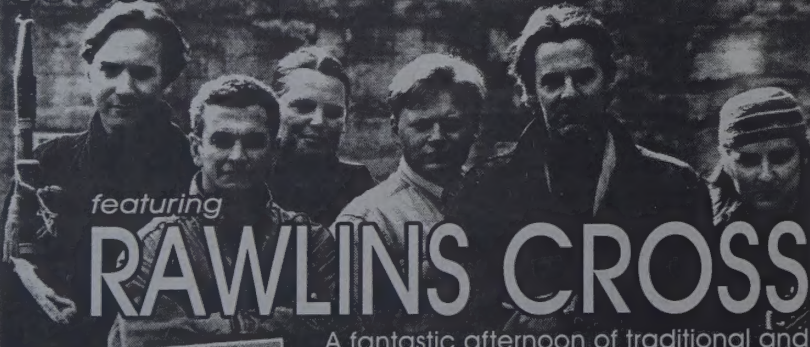
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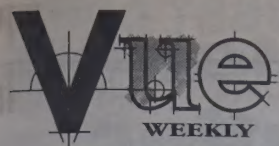
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 THE ALBERTA FOUNDATION FOR THE ARTS

 RADIO NETWORK

 WEEKLY

TICKETS AT  AND AT THE DOOR - \$10 Adults • \$8 Students & Seniors



FINDER

Page 6 • News

Bon Accord garage lady Theresa McBryan beat the Man last Monday. She won the right to have her case reopened, six months after Alberta Family and Social Services cut off her welfare payments.

Page 11 • Books

John King is the latest in a line of young, brilliant British novelists who take an amoral look at the depressed British middle class. In the tradition of Irvine Welsh and James Kelman, *The Football Factory* is a compelling read.

Pages 21-32 • The Season

Vue Weekly solicited the aid of visual arts, dance, music and theatre companies from across the city to give you a comprehensive guide to the upcoming '97-'98 Arts season in Edmonton.

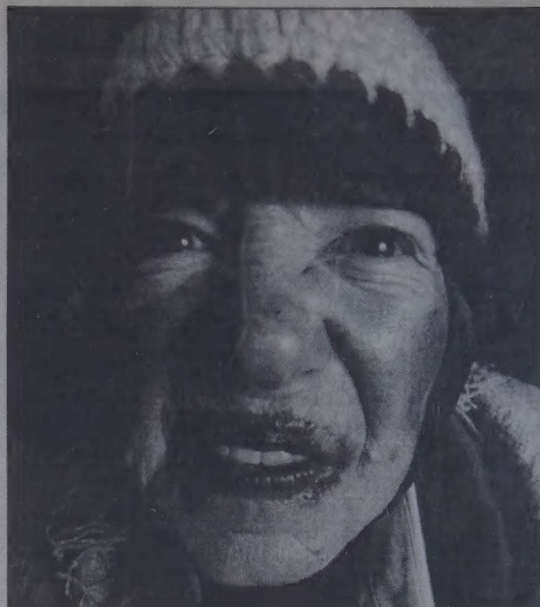
Pages 33-40 • Fringe

The Planet of the Fringe has descended on Old Strathcona. *Vue's* intrepid staff of writers prepared a primer for our readers, including Araxi Arslanian's cover story, a look at Marty Chan's *King of the Surf*.

Page 42 • Film

Mel Gibson plays a down-and-out paranoid cab driver in the new Richard Donner thriller, *Conspiracy Theory*. Despite a cheesy performance from Julia Roberts, our critic says the film works...

- | | |
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Bag Lady stars Rosy Frier-Dryden and plays at Stage 8 (The Kokanee Stage) during the Fringe.



Photo: Tanya Smagolish

Our travel section kicks off this week with a spotlight on Africa. Above: the Cape Cross seal reserve. See Page 12.

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SIDETRACK

SHOWTIME
9:00 PM
NIGHTLY

AUGUST 14
ROCK SHOWCASE

Nickleback
WITH
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AUGUST 15
The Rockin' Highliners
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AUGUST 20
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AUGUST 21-23
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Men control legislation while women suffer

OPINION

BY LESLEY PRIMEAU

Domestic abuse seems, at times, epidemic. You read about women who perish at the hands of those who have promised to love and care for them. You wonder what happens to the psyche of a man who, upon realizing he can no longer control and dominate, adopts a "If I can't have you, no one can" attitude. What would ever possess someone to take a life so callously, so easily?

When will we as a nation take a stand against the abuse that robs us of our collective humanity? For the past decade or two, we have systematically ignored the plague that grips this nation. Oh sure, we go through the motions with ribbons of color, speeches born of grief or proposed legislation that invariably doesn't pass or lacks teeth. But when all is said and done and the blood of yet another woman has been spilled, how can we do anything but hang our heads in shame?

Laws are written by men for the good of men. Laws are passed by

men for the good of men. When will a man's pain be so extreme he will be forced to write a law for women to save his soul? When will the cost of this bloodshed be high enough to demand the attention and action of men?

This is not to suggest that men don't suffer loss. They do—each woman killed is someone's daughter, someone's wife, someone's sister, someone's friend. But women don't get the credit they deserve in a man's world. Maybe men cannot give women what they so richly deserve!

Alice Hanson, while sitting as an elected Liberal in the last provincial government, brought to the Legislature a Bill for consideration—a Bill that would put a face to domestic violence. If memory serves me correctly, she was assured the Bill would pass relatively easily. It was agreed such legislation was needed. How sad for women the Bill was put forth by a Liberal and not a Tory: it was dumped before the third reading but later resurrected—by a Tory.

So, time has passed and women have been attacked, savagely beaten, disfigured, maimed and murdered. Would the Bill have prevented this? Probably not. But by putting a political spin on the face of domestic violence, we have allowed the issue to be obscured. We have hidden it among the shadows of the "not sure it's true" and we have refused to act in the best interests of women.

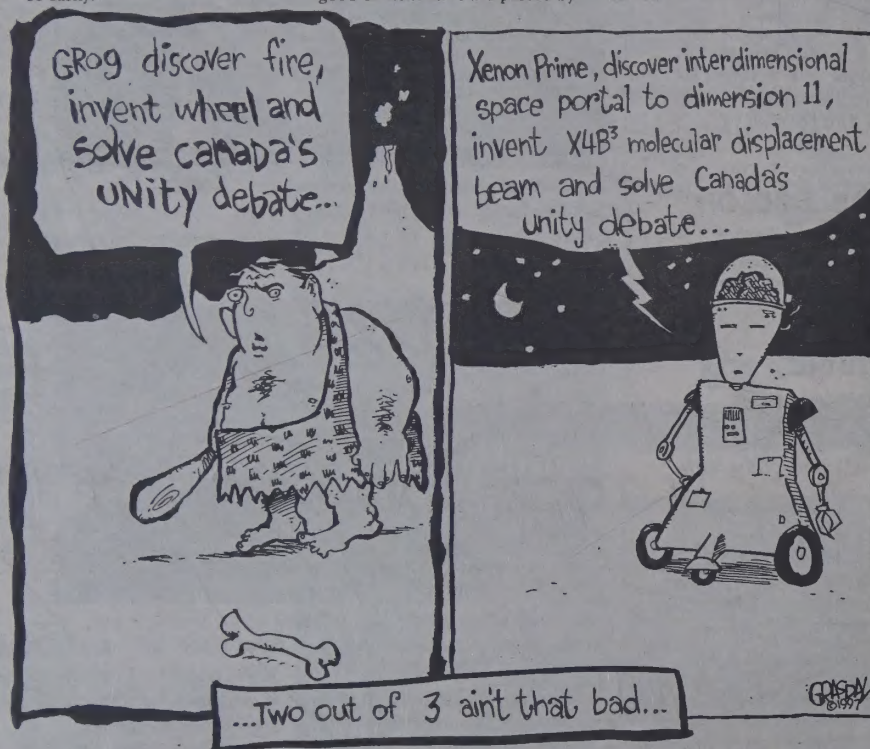
Abuse has long history

I know there are men who suffer at the hands of women but face it: if men, over the course of history, had taken the abuse women have endured in the name of mankind, domestic violence would be obsolete.

How sad for women that their very lives depend on the whims of men. And for those men who think I lie, please stand in front of some woman you hold dear and tell her you will march on the Alberta Legislature and the nation's capital demanding domestic violence be eradicated at any cost.

If men believed it was a concern, they'd have done something by now. How much blood will it take to write the words "women are not yours to own!"

Lesley Primeau may be heard weeknights from 6-9 p.m. on 630 CHED.



Garage lady wins welfare court battle

Queen's Bench justice orders McBryan's files be reopened

NEWS

BY STEVEN SANDOR

Theresa McBryan walked out of the Queen's Bench courtroom Monday a happy woman. Even though her battle with Alberta Family and Social Services isn't over yet, Queen's Bench Justice Mel Binder's ruling that a decision to cut off her welfare payments was "irrational" could be a precedent-setter.

Binder ruled that a new Citizen's Appeal and Advisory Secretariat must be held for McBryan, a 51-year-old single mom from Bon Accord. He ordered that an April 10 decision by a three-member Citizen's Appeal panel to cut off McBryan's monthly welfare payments of \$394 be set aside. He also ordered that Alberta Family and Social Services must pay McBryan \$1,500 for legal fees—plus disbursements.

McBryan, an unemployed commercial/graphic artist with a certificate from Grant MacEwan College, had her payments cut off in February after her social worker ruled she was lax in attending a Power of Work program at Edmonton's Goodwill industries. McBryan also missed an appointment with her social worker. McBryan provided a doctor's note explaining her absences (back pain and bronchitis) and said she missed

her appointment because she got the dates mixed up. After the decision, an appeal was brought to the appeal panel, one of 30-plus bodies sitting throughout the province. After losing the appeal, McBryan, now living in the garage of a friend, appealed the matter to Queen's Bench. This is rare (McBryan may be the first welfare recipient to take the government to Queen's Bench, as the poor can't afford the court costs. Filing the paperwork alone costs \$200). Of over 3,400 welfare cut-off cases last year, none were appealed to Queen's Bench by the ex-welfare recipient.

Even though McBryan missed less than 15 days of the 50-day program, her social worker erred and reported she missed 25 days. Shirish Chotalia, McBryan's lawyer, argued these mistakes showed Family and Social Services erred in its procedure.

"She was simply sick," charged Chotalia.

Over 500 job interviews

Chotalia said her client had showed willingness to find work; she had been to 500 job interviews since graduating from the Grant MacEwan program last year.

Binder agreed and chided the appeal board for not following the course of "natural justice" by not

allowing McBryan the chance to cross-examine the social workers who recommended her welfare be cut off. He said the appeal board's poor record-keeping was also a factor. There was no recorded reasons for its judgment, which cast a shadow of doubt on the proceedings. He ordered that all the social workers involved in the McBryan case are to be called to be cross-examined at her new appeal hearing.

"This is exactly what we need," said a jubilant McBryan outside the courtroom. "I didn't want more welfare. I wanted simple justice."

"They (the appeal boards) have to be truly fair," said Chotalia. "They have been given clear direction that they have to be responsible and proper when a decision is made... This is a message to Albertans that the courts are here to protect them."

Chotalia added that her office has been contacted by many welfare cut-off cases since McBryan went public with her appeal.

"They felt lonely, disenfranchised, helpless..." she said.

McBryan is seeking to have the government reinstate her benefits and make back payments from February, when she was cut off social assistance. With winter closing in, she is looking forward to moving out of her friend's garage.

"I'm still homeless," she shrugged.



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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can force even the best laid plans of mice and Old Strathcona residents. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail, or (horror) hand delivery. To all Strathcona residents: the Fringe is coming. Buy a gun and protect your parking spot.

Vue is on the Web!
<http://vue.ab.ca>

Men really are from Mars...

CONSPIRACY THEORIES

BY JASON MARGOLIS

This week's exploration into the world of the mind-boggling and mysterious isn't so much a conspiracy per se, it's just weird science. But its existence for thousands of years—and that no one has bothered to do anything about it—is something of a conspiracy.

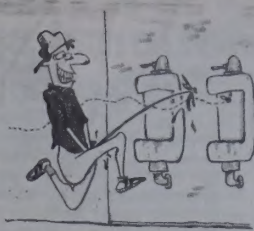
You see, men (myself included) are really simple creatures. Quite unlike women. And any woman who has ever encountered a man will tell you the same thing.

The human brain produces a vast array of chemicals called neurotransmitters. These chemicals factor greatly in our emotional state. Women generally have all the various neurotransmitters available at all times, while men will only have two or three, at best.

This is why men are bad at judging the feelings of others. It's not that men are insensitive, it's just that it takes 20 minutes for their brains to recognize a new emotional state and produce the necessary chemical.

This explains a lot.

OK, men—how many times has this happened to you? You discover your girlfriend is upset about something, despite the fact that you're having a really great day. She tries to explain her problems to you and you try to understand but she claims you aren't listening. Fine, then...



you go to the kitchen to let her cool off.

After investigating the contents of the refrigerator, you realize, uh oh, something's wrong with her.

You go back out to face her, now completely sad along with her. But she's not sad anymore. She's angry! Watch out.

After being yelled at for about 10 minutes, you go back to the kitchen. Let her cool off, again. But soon, you also become angry. She insulted you, man!

So you back out, ready to defend yourself and your manhood—and she's ready to go out and party. Come on! Get your coat! Unfortunately, about 20 minutes later, a new emotion overcomes you: confusion.

The latest proof of how simple men really are is from a news report on the Dutch firm that operates the Schiphol Airport in Amsterdam and how it is going to rebuild the inter-

national arrivals terminal at the JFK Airport in New York.

You see, at the Schiphol Airport everyone notices these little black flies in the urinals in the men's restrooms (not that there'd be urinals anywhere else). The restrooms are otherwise sparkling clean (which is in itself very surprising for a busy airport bathroom) but there are these flies in the toilets.

Closer inspection reveals that the flies are actually the black outlines of flies intentionally etched into the porcelain.

"It improves the aim," says Aad Kieboom. "If a man sees a fly, he aims at it." Kieboom, an economist, is the director of the Schiphol Airport's own building expansion. His staff conducted fly-in-urinal trials and found that the etchings reduced spillage by 80 per cent.

The Dutch plan on the transferring their technology to New York.

"We will put flies in the urinals—yes," says new Dutch general manager Jan Jansen. "It gives a guy something to think about. That's the perfect example of process control."

Men don't usually have a lot to think about when they use the facilities. Usually nothing more than, "Hurry up" or "Is that spit?"

So, a fly in the loo might be kind of fun. It sure beats aiming at the odor puck, which is pretty easy to hit from across the room.

"Fine, laugh at me," says the JFK's Jansen. "It works."

The Smartest Man in Alberta has booze plan

HUMOR

BY JARON SUMMERS

At last: a politician with vision and guts. I'm talking of course about our own Alberta Premier, Ralph Klein. Here's my recent interview with him (*Actually I didn't talk to him face-to-face or on the phone but if I had, this is probably how it would have gone.*):

J.S.: I understand you're expecting less criticism against your government from your political opposition.

R.K.: Right on. As a matter-of-fact, I've arranged for no criticism. Zip. Nada. Zero. Good show, eh?

J.S.: How are you going to pull that one off?

R.K.: I'm canceling the fall sitting of the Alberta Legislature.

J.S.: The loyal Opposition may not like that.

R.K.: The loyal Opposition'll have to conduct their questions on the lawn. I'm having the Legislature's locks changed and anyone who tries to get in that building will be shot like a common criminal. Breaking and entering is a crime in Alberta and Albertans want good laws. And do you know what else they want?

J.S.: What?

R.K.: A great future. So instead of wasting time as an elected official, I'm going to put together the Alberta Growth Summit. It will be made up of 90 of our province's most smartest people. Isn't that dandy?

J.S.: Isn't it difficult to figure out who the "most smartest people" are in Alberta?

R.K.: Piece of cake. Matter-of-fact, my people have drawn up a list of things that make people really smart. First off, a really smart person knows how to drink beer—with all sorts of people. The smartest of the smart people would chug-a-lug with fun-loving Hell's Angels. Also the smartest people close down hospitals, even if it costs a few lives here and there.

J.S.: Come to think of it, you've done all three of those things.

R.K.: You said it, I didn't. Now, it's pretty obvious to all of us in government that you'd want the smartest person in the province to be the leader of the Alberta Growth Summit.

J.S.: Is that why you are co-chairman?

R.K.: It's not because I want to be, it's because I have the qualifications. It's my destiny. Who am I to go against God's will?

J.S.: I see what you mean. What will be the focus of the Alberta Growth Summit?

R.K.: Great prosperity. We're going to get rid of the tar sands...

J.S.: But they may turn out to be the province's biggest money maker. We've invested billions in them.

R.K.: A smart person, a person with vision, wouldn't say that. You see, the tar sands are set up to take oil out of the ground. Once the oil is gone we have nothing. The future of Alberta is in farmland. You can plant a new crop every year.

J.S.: Oh, you're going to grow grains so we can refine them into fuels like ethanol that can be used in place of gasoline?

R.K.: I never thought of that. I'm thinking that grains can be used to create good old-fashioned drinking alcohol. That's the future of Alberta. Booze.

J.S.: You can't be serious.

R.K.: Listen, you dimwit. You just happen to be talking to the smartest person in the province and he just told you the future of this province is booze. That's where the big money is. A litre of gas might go for a buck or two. But a litre of booze, heck, you process it and package it right, you can get \$20 a litre. I know about booze.

J.S.: According to surveys, Albertans are concerned about education and health care.

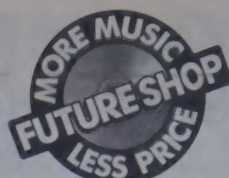
R.K.: Why am I the only one with vision? Look, if we concentrate on developing a society that makes booze, our collective worries are going to go down 30 or 40 per cent.

J.S.: Why is that?

R.K.: Because once we get things rolling, 30 or 40 per cent of people in this fine province are going to be working in breweries. All we have to do is let them sample the product and they'll forget about goofy things such as education and health care.

J.S.: How do you know that massive quantities of booze will make you forget about social responsibility and the future of Alberta?

R.K.: Trust me.



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F-1 title still up for grabs

Villeneuve is Canada's top international sports star

AUTO RACING

BY T.C. SHAW

Canadian Jacques Villeneuve brought the 1997 Formula 1 drivers' championship back into question Sunday with his last-minute victory at the Hungarian Grand Prix.

Villeneuve, the number-one driver for Williams-Renault, picked up 10 points for the win, his fifth of this season's campaign. His previous wins this season were in Argentina (the first race of the '97 calendar), Brazil, San Marino and Spain.

The 25-year-old sophomore took first place in Hungary from last year's driving champion, the luckless Damon Hill, whose Arrows-Yamaha suffered yet another breakdown—this time on the last lap of the 72-lap race. It's the second year in a row Villeneuve has been victorious on the Hungaroring, located a 10-minute drive north of Budapest.

The disappointment of the defeat was magnified in light of Hill's achievements in the GP's qualifying sessions. Hill stunned the world of F-1 when he took what is known as an unreliable car to second on the starting grid, behind only the former two-time driving champion, Germany's Michael Schumacher.

The dramatic wind-up to the Hungarian GP saw the Canadian driving on the grass at one point to overtake Hill, who led nearly the entire race after negotiating a clever overtaking maneuver past Schumacher on lap 10.

Schumacher, the No. 1 driver for Ferrari, saw his points lead cut to three, 56-53 over Villeneuve, with six races to go.

Failing to score points this time out was Austrian Gerhard Berger, who delighted fans and opponents alike three weeks ago, handily winning the German Grand Prix at Hockenheim. At 34, Berger is the

oldest active driver in F-1. His 1997 season has been marked with personal tragedy and misfortune. Sidelined with a sinus affliction which required surgery earlier this season, Berger was in a hospital bed when he received the news his father had been killed in a plane crash in early July.

The classy and popular veteran, partnered with fiery Frenchman Jean Alesi, drives this season for Benetton-Renault. The young team have struggled to regain its winning ways since losing Schumacher to Ferrari. Last season's wholesale "swap" of drivers (Berger and Alesi both drove for Ferrari during Schumacher's second championship in 1995) haven't produced the desired results for the upstart Benetton team. Despite podium finishes in five races this season, Benetton appear, unable to challenge the leaders, Ferrari and Williams, who are battling it out for the Construc-

tors' Championship, with 74 and 72 points respectively.

As of now, the '97 campaign has moved into what most have not-so-affectionately termed the "silly season," so named for the annual signing frenzy. Teams attempt to trade up to better and more experienced drivers, while in some cases, those struggling with their current teams attempt to put in the best results they can in order to attract offers for a seat with any team that will have them. Rumors are rampant at this time of year: the wildest has British ITV race announcer Martin Brandle taking another stab at a drive for '98, while the most persistent scenario at press time is an all-English driving tandem at Sauber, who are said to have made an offer to Hill. If he accepts he would be partner to Johnny Herbert, taking the seat of Gianni Morbidelli, who has not fared well this year. By the time of the next fixture (Belgium GP at Spa-Francorchamps, Aug. 24), many of the rumors should be laid to rest—although seats will still be open and drivers will still be looking for places to take as their own. Another crazy rumor (denied by the driver himself) has CART Canuck star Greg Moore make the jump to F-1, just like his countryman Villeneuve did in '96.

Among hot commodities, the biggest surprise of the season might well be Giancarlo Fisichella, driving for Jordan-Peugeot. His season has produced nine finishes from 12 events, including a third-place finish in Canada—far outshining the efforts of his teammate, Michael Schu-

macher's younger brother Ralf, who is in his rookie year.

Fortunately, this season has been relatively free of calamity (such as the refueling fracas in 1994 which saw Jos Verstappen's Benetton become engulfed in a 30-foot fireball) but as always, things are never calm off the track. Villeneuve has come under fire more than once this season, mainly for being extremely up front with the press. His candid opinions on proposed rule changes, track modifications and even other drivers has brought the ire of FIA (the sport's governing body) chieftain Max Mosley who earlier threatened Villeneuve with suspension. It has also been broadly hinted that Villeneuve could lose his so-called "super-licence" for what FIA has termed "reckless" driving.

Now sporting a bleach-blond coif, Villeneuve's appearance falls more in line with his increasingly flamboyant style—both on and off the track. Whatever the results in the coming weeks, Villeneuve's impressive performance behind the wheel (coupled with what some see as his apparent disregard for F-1's unwritten rules of conduct) should continue to make him Canada's most well-known international sporting personality. It might even make him Canada's first ever Formula 1 Driving Champion. If the rest of the season plays out in a fashion similar to what we've seen so far the final race of 1997 Oct. 26 the European Grand Prix should be nothing less than a nail-biter. ●

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Young designers steer toward "safe" looks

FASHION

BY RYAN
GREENWOOD

Canadians are not known for their outspoken candor or outrageous behavior. Instead, we get filed under "sensible," "polite" and "accommodating."

After viewing Matinee's *Fashion in Motion* fashion show at the Westin Hotel in Calgary, it's obvious our designers fall into the same mindset as the rest of the country.

Showing to a sold-out crowd, this cross-country fashion tour featured the spring 1997 collections of Wayne Clark, Ron Leal, Patricia Fieldwalker, Brian Bailey, Catherine Regehr, Feizal Virani, Ross Mayer and Jean Airolti.

All the designers received grants from the Matinee Fashion Foundation. The foundation was set up to assist Canadian fashion designers.

Since 1992, almost \$3 million in grants have been distributed to 98 Canadian fashion designers. In 1997, \$650,000 was awarded to new grant recipients across Canada.

In some cases the money was well spent. In others you were left wondering, "What were they thinking?"

The show, with its high production values, entertained the audiences and spurred sales for the designers. Clark opened the show and his collection made an immediate impact. Renowned for ball gowns and evening dresses, he did not disappoint the audience of for-tysomething socialites.

A bit prissy at points, he was able to demonstrate the sensibility of Canadian design. Clark's collection was followed by young Quebecker Airolti.

The notable point of his collection was when he took a stab at a creative print which left everyone thinking, "That's best hanging on the rack." The print was inspired by a measuring tape with increments and numbers splattered about.

Always suitable and sensible, Bailey sent out a masculine-tailored



Fashion: Brian Bailey

collection. Pinstripes, shoulder pads and skinny pants were all understandable and unthreatening for the audience.

Owing inspiration in huge handbags to Prada, Fieldwalker sent out models in sleepwear. Some looks were dressed up in the lingerie-as-outerwear trend but would have been better left in the bedroom.

Drawing applause for his tangerine, lime, lemon and cobalt-blue resort wear, Virani hit the right stride with his simple but colorful designs. It was the saving grace of his collection—the burgundy numbers that kicked off his set were a bit old-school. Simply put, they were clothes that added 10 years to the wearer before they were even zipped up.

Mayer presented a collection that was wearable and easy to understand. On the downside, it was forgettable and blended into the middle of the show.

Leal experimented the most with shape and proportion out of all the



Fashion: Wayne Clark

designers. His attitude towards risk-taking should be applauded.

But Regehr was off the mark on how a modern '90s woman wants to look. All the poofy chiffon gowns reminded me of a bad high school graduation. The only people I could imagine wearing these dresses are Joan Collins and Linda Evans—re-living their days as Alexis Colby and Crystal Carrington.

Matinee's *Fashion in Motion* was more about spectacle than trend-related fashion. Overall, the collections shown were well-suited to the Canadian woman who dresses without hassle for work and cocktail parties.

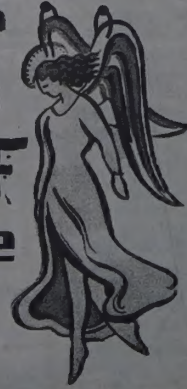
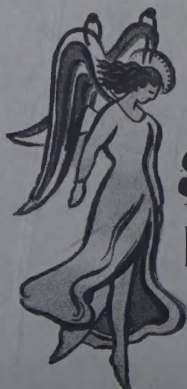
Then again, this is a woman who is probably sensible, accommodating and polite. It makes sense to see this outlook reflected by the Canadian design community through wearable fashions.

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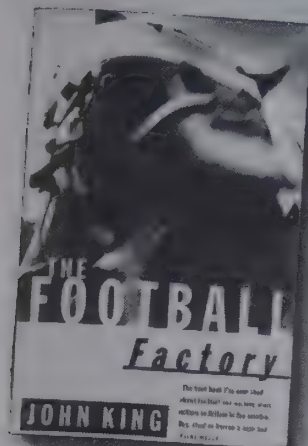
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Laying a good swedging on the scousers

The Football Factory a brutal, honest look at hooligans



BY STEVEN LAMOND

ReVUE

Has any literary movement featured such ambivalence—such material devoid of moral judgment—than today's current crop of British middle-class male novelists?

From James Kelman's controversial Booker-Prize winning masterpiece *How Late It Was, How Late* to *Trainspotting*, Irvine Welsh's bleak look at addicted and bored Edinburgh youth, the Scots were the first to fire this new Genre of the Bored. Since then, Nick Hornby has been in with his bleak *Fidelity*.

Even though Welsh saw *Trainspotting* go on to become the cult movie classic of '96, Englishman John King may see his first novel, *The Football Factory*, enjoy an even longer shelf life. Originally released in 1996, the paperback version of this stunning literary debut is still going great guns on the British bestseller charts. This notoriety is quickly earning the book cult status in North America.

The Football Factory is a book about English soccer the same way *Trainspotting* is a book about heroin and alcohol abuse. In both books, narcotics and a day at the pitch serve only as backdrops for a bleak look at the disenfranchised, undereducated middle classes of Great Britain.

King's plot revolves around the exploits of Chelsea (one of London's most venerated teams) hooligans, who look forward to every Saturday as a chance to bash in the heads of fellow Brits and smash up a few shops. Even though the mainstream media pipes that football fans are now following the rules and never again will we see another Heysel Stadium tragedy (dozens of Italian and English fans were killed in Brussels during a riot before the 1985 European Cup final between Liverpool and Juventus of Turin), King paints a very different picture. His world is still filled with a quicker, smarter brand of ingrate—one who knows how to dodge the police (referred to as

"The Old Bill") and the stadium video cameras. During the entire course of the novel (which is wonderfully interspersed with vignettes—short stories, if you will—looking at British life in general), the narrator does not once give the reader a good reason why he turned to such a violent hobby, that laying a good "swedging" on Liverpool's "scousers," Tottenham's "yids" or Newcastle's "geordies" is something inherent in the Chelsea male. Hooliganism is simply passed on from generation to generation.

What is stunning about *The Football Factory* is King's understanding of the mob mentality. The blue-collar Chelsea fans are happy to pick on the stereotypical farmer (Norwich supporter) or the "wanker," the guy who actually wears a team kit to the games (Liverpool and Manchester United supporters bedeck themselves in their team's colors at all times). The book's most disturbing chapter, "Tottenham Away," describes a trip to North London by the Chelsea blue-collared hooligans. Chelseas have always loathed Tottenham, North London's Jewish team. The hooligans take delight in pulling Jews off the sidewalks and giving them a swedging. They revel in smashing windows of Jewish shops—a literal *Kristallnacht* every time they have to play the "yids." It is a depressing, take-no-sides look at anti-Semitism.

But what's even more strange is how these very different classes unite when they go to watch England play on the road. When the English national team has to go to Europe, all of a sudden, the Chelsea hooligan will put his differences aside with the Arsenal supporter or the Millwall "nutter."

As King writes in the novel's first chapter: "Funny how it works. It's like blacks. People say they hate niggers but if they know one then he's okay. Or if he gets stuck in he's a Chelsea nigger. Or like if you watch England away all the English get on, although there is occasional trouble, between Chelsea and West Ham say, because some riffs run deep. Generally you're broken down into people rather than mobs so somehow the whole thing works. But no-one gets on with Tottenham because they're yids and the scousers are all thieving little cunts..."

The story's central three characters, the narrator, along with mates Rob and Mark, are not a sympathetic bunch. Only in the chapter "Norwich Away," do we feel a sense of empathy for these characters, when the narrator recalls his first brutal beating at the hands of a few auld Norwich farmers. Is that the reason he himself becomes a hooligan? No. Hooliganism is as common as sipping lager in the aisles or singing your team's supporters' songs.

King's style is typically London blue-collar, filled with blue language and simple, stereotypi-

cal descriptions. Using the language of the commoner, King allows the reader to come to grips with the dangers of bored British society. And, *The Football Factory* is not an apologist diatribe, making it a refreshing read. The reader will come to his/her own striking conclusions. It would be impossible not to take sides after reading such a brutally honest work.

King's second novel, *Headhunters*, is available in most good bookshops. His new novel, *England Away*, should be available in North America shortly.

John King
The Football Factory
Vintage U.K.; 262 pp;
\$11.95

BESTSELLERS

Fiction: Hardcover

- 1) London
Edward Rutherfurd (Crown)
- 2) The God of Small Things
Arundhati Roy (Random House)
- 3) Unnatural Exposure
Patricia Cornwell (Putnam)
- 4) Deception on His Mind
Elizabeth George (Bantam)
- 5) Women with Men
Richard Ford (Little Brown)

Fiction: Trade Paperback

- 1) The Cure for Death By Lightning
Gail Anderson-Dargatz (Random House)
- 2) A Fine Balance
Rohinton Mistry (McClelland and Stewart)
- 3) Fugitive Pieces
Anne Michaels (McClelland and Stewart)
- 4) Songs in Ordinary Time
Mary McGarry Morris (Penguin)
- 5) Snow Falling on Cedars
David Guterson (Vintage)

Fiction: Mass Market

- 1) Evening Class
Maeva Binchy (Little Brown)
- 2) Desperation
Stephen King (Penguin)
- 3) Blood of the Fold
Terry Goodkind (Tor)
- 4) Executive Orders
Tom Clancy (Berkley)
- 5) The Deep End of The Ocean
Jacquelyn Mitchard (Penguin)

Non-fiction: Hardcover

- 1) Promiscuities
Naomi Wolf (Random House)
- 2) The Gift of Fear
Gavin de Becker (Little Brown)
- 3) Simple Abundance
Sara Ban Breathnach (Warner)
- 4) The Bible Code
Michael Drosnin (Simon and Schuster)
- 5) Boom, Bust and Echo
David K. Foot (MacFarlane Walter and Ross)

Non-fiction: Paperback

- 1) Don't Sweat the Small Stuff
Richard Carlson (Little Brown)
- 2) Fear, Greed and the End of the Rainbow
Andrew Sarris (Key Porter)
- 3) The Pig and the Python
David Cork (Stoddart)
- 4) Sea Hunters
Clive Cussler (Pocket Books)
- 5) One River
Wade Davis (Simon and Schuster)

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Roughing it on the African Savannah

Welcome to the first installment of Vue's new travel section. Once a month, our writers will take you to destinations both near and far—from weekend getaways to long excursions. To kick it off, Tanya Smigielski will take you to the wilds of Africa for some Close Encounters of the Natural Kind...

TRAVEL

BY TANYA SMIGIELSKI

You learn to pee very quickly when the only toilet to be found is behind a bush in the heart of scorpion country.

I learned this and other survival skills on a camping safari with GUERBA, a company that specializes in adventure holidays around Africa. According to its staff, GUERBA is an acronym for "Grubby, Uncomfortable Expeditions' Round Bleedin' Africa." Grubby, uncomfortable, challenging to my comfort zone—it certainly was but what I experienced on this amazing continent made an impression on me that greatly outweighed the drawbacks of inconvenient toilet facilities.

The first challenge of each day was the task of stuffing my thermal mattress back into its sack—which inevitably seemed to have shrunk two sizes overnight. Our diverse group of trekkers from North America, Europe and Australia would then cram into "Betsy," the overland beast, with Rob, our Yorkshire-man tour leader, at the helm. Highways were comprised of two dusty tire tracks stretching as far into the desert as the eye could see. Gnawing on *biltong*—the African equivalent of beef jerky—we drove along bridging cultural gaps and laughing at silly Australian colloquialisms. Regardless of mother tongue we all came to understand an important GUERBA code, three buzzes for a pee-stop, two for a photo stop and one long buzz for emergencies.

Our days spent driving in the

blistering heat ended with meals prepared over the fire by our Kenyan camp master Peter Bogo, who in his broken English insisted that one day he would be the richest man in Kenya. After dinner, we engaged in a GUERBA ritual called "flapping." Flapping is the method by which we dried our dishes. One must "flap" the wet dishes through the air until they dry, which is a time-consuming yet effective process. Since firewood was rationed, we doused the flames early and the Aussie contingent taught those of us from the northern hemisphere how to find the Southern Cross in a star-filled sky.

One night, when we were camping in the Namib desert not far from the sand dunes of Sossusvlei, Rob casually mentioned that we were in leopard country. In case of an attack, he advised us to roll ourselves into as tight a ball as possible to protect our throats, an exercise in futility I nonetheless practiced throughout the anxious and sleepless night that followed.

Sleep is a commodity I learned not to take for granted. Aside from nerve-racking pre-bedtime tips

which underscored how very close we were to nature, I shared a very cozy two-person tent and slept on a thermal-mat as wide as half my body. And then there were the 4 a.m. game drives through Etosha National Park in Namibia. I remember crawling out of my tent, eyes still closed and stumbling to the truck like an elephant drunk on fermented *marula* fruit, never fully opening my eyes until I spotted a lion at the first water hole. At that moment there was no doubt in my mind my lack of sleep was worth it.

In the Okavango Delta of Botswana, I once again wavered between fear and fascination. We drifted through the swampy waterways in *mokoros*, hollowed-out trees that doubled as canoes but only sit about three cm out of the water. I was hot and sweaty and had gone days without a shower but I didn't dare drag a finger or even a toe lest I tempt a hungry crocodile. For a few extra *pula* our guides took us to find a hippo pond where we observed these huge creatures from an almost comfortable distance.

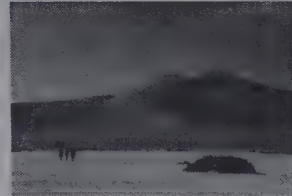
Back on Betsy, this time perched

on her roof seat with the hot wind blowing so hard on my face that I had to keep my eyes shut—and so loud in my ears that I couldn't hear the person next to me—we passed by grass hut villages that converged into shanty townships on the outskirts of cities. Africans gathered at the edge of the road with wide white smiles and waved to us until we drove out of sight. As we were driving through Zimbabwe on our way to Victoria Falls, Rob told us that the Zulu name for this natural

wonder is "*Most oa Tunya*" which translates into "The Smoke that Thunders." From my roof-seat vantage point, the mist rising over the falls truly did look like smoke. Watching the falls crash into The Devil's Cataract. I decided to push my comfort zone even further and dared to raft the mighty Zambezi. I said a prayer to "Nyaminyami" the Zambezi river god and set off on another exhilarating experience which was a perfect ending to this wild and far from relaxing adventure.

Despite all of my anxieties, I believe that my experience was heightened by my proximity to Africa's still untamed wilderness. Every day posed new challenges and the rewards were always phenomenal. Each night beneath spacious skies, I lay on the soil of this awesome continent, listening to hyenas laughing in the distance, aware of the jackals patrolling our camp and praying my bladder would hold until morning.

GUERBA is a British company that specializes in overland African travel. They can be contacted in England or through their exclusive licensee, West Can Treks in Edmonton. ●



Lions at a local watering hole (left) and trekking amongst the sand dunes of Sossusvlei (above).

Photo: Tanya Smigielski

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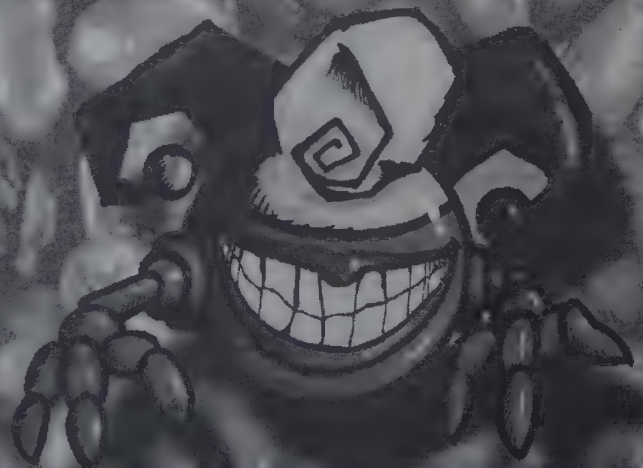
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Music Notes

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The Rev presents its customary smorgasbord of local delights Thursday. You'll have another chance to see some up-and-comers on the E-town music scene when **Cadence**, **Dogday** and **Become One** play the room. All of these groups are at the pre-CD stage of their careers, so you'll definitely be seeing and hearing "works-in-progress." Always an exciting time for the connoisseur.

At the **Sidetrack Café** Thursday, Vancouver's **Nickelback** is the featured headliner. The band's sound owes more than a passing nod to Seattle champions like **Pearl Jam** and they've certainly earned a following back on the west coast (sic). Matching it distortion pedal for distortion pedal will be Edmonton's **Xlth House**. This will not be a rootsy kind of evening at the Sidetrack, but as the saying goes, vive la difference!

There's more hard-edged music available at the **Rev** Friday night. **Celsius**, **H-8** and **Slacks** all bring a more-or-less punk vibe to the club's stage that evening. Once again, this will be a night for those who like to check out the newest-of-the-new.

One of Edmonton's newest live venues is **Area 51**. The room is active Saturday with a three-band bill. **Fat Bastard** (think Alice in Chains in Edmonton) will headline the night, along with metal-style guys **Lure** and a new-to-Music Notes group called **Feeding Francis**.

Scott Wicken has been back in his province of birth (Ontario) for the last few months. However, he's been a stand-

out member of the civic arts community for enough years that **Music Notes** considers him more Edmontonian than most of Mill Woods. Scott's back in his second home this week. You can see him Saturday afternoon at the **Black Dog** when he presents his fascinating music and spoken word show. Welcome home, Scott. **Music Notes** wonders if there'll be a cake.

Mickey Finn's will host a rare live music night Monday and Tuesday when a group called **Bad Cat Friday** will play the room. **Bad Cat** is from Pennsylvania (which has given contemporary music live and not much else in living memory) and is making its first foray into Canada with this tour. The band recorded a disc with the most excellent title of **Storv-ing Artist Sale** a couple of years ago and is described in advance hype as writers and players of traditional American rock (think Tom Petty meets John Mellencamp). The band is currently working with producer **John Keane** (of 10,000 Maniacs, Indigo Girls and REM fame) on a new album in Athens, Ga. However, the members have wisely decided to postpone the rest of those sessions and tour Canada when the sun is high in the sky, always advisable for American cats from anywhere south of Minnesota.

The **Sidetrack Café's** New Music Monday has a tasty bill lined up for this week. The increasingly-comfortable-as-a-solo act **Mike McDonald** will join **Agent Gumbo** for the evening.

On the subject of new music, the other act managed by Edmonton's **Norm Sharp** (other than **Wide Mouth Mason**) is **Welcome**. The band has been working on tracks for a new CD and has been, as they say in the music business, "in conversation" with a couple of big labels. But you don't have to be a big label guy to have a conversation with the members of the band Wednesday night. You can see them play at the **Sidetrack**, walk right up to them between sets, say hello and buy them a beer. Even without a record deal in your hand, don't think they won't appreciate it.

Rockin' Highliners earn T.O. honor

BLUES
BY PETER
NORTH

PreVUE

Any time the Rockin' Highliners have been away on an extended tour, it's guaranteed the local band will draw big crowds upon returning to this city.

Friday and Saturday night are going to be those kind of hot nights when the Highliners take to the Sidetrack stage for a couple of sets each evening. As if this gig wasn't going to be packed with just this quintet on the bill, west coast blues guitar player **David Gogo** and his hot band are co-headlining the weekend blues blitz.

In short, that means get down to the 'Track early if you hope to get a decent seat and stake out a piece of the dancefloor.

Since the Rockin' Highliners last played in town, around the time the Oilers were still alive in the playoffs, the band has motored east a couple of times. Ontario has become second home to the band that has been pushing its debut disc *Cbicks, Suits and Cadillacs* and getting rave reviews from both critics and audiences in central Canada.

Last month, the band won the prestigious Best New Blues Band award which is sponsored by the Toronto Blues Society. The win earned the group a choice spot at the Harbourfront Blues Festival a couple of weekends ago.

That performance will also be broadcast on Holger Petersen's *Saturday Night Blues* show this coming fall.

Anyone who caught the band at its last Blues On Whyte gig heard the band going through new material that was written when a month-long gig in the middle of nowhere allowed them ample time to cook up new tunes during the day.

At the rate the band members were writing, it wouldn't be a big surprise if the bulk of the material we hear at the Sidetrack is of the previously-unreleased variety. But it won't be for long.

Band manager Alex deCartier

is thrilled with what has happened since the Toronto recognition kicked in.

"Because of winning the Toronto Blues Society competition the band has been asked to go to Memphis for the 14th Annual International Blues Talent Competition. The Rockin' Highliners are the only Canadian band that has been invited," said deCartier this past weekend at the Edmonton Folk Music Festival.

Leading up to this weekend's double bill, band members **Roberts Tycholis** (vocals), **Ryan Menard** (bass), **Ken McMahan** (drums), **Alex Herriot** and **Clayton Sample** (guitars) were locked away working out the arrangements for the next disc. The band heads into Beta Sound Recorders next Monday.

"It's going to be a full-production disc this time around," said deCartier in reference to the *Cbicks, Suits and Cadillacs* being

a live-off-the-floor effort recorded in a day or two at the same studio over a year ago.

The album will be produced by **Marek** and 11 songs will be cut—nine originals plus two covers.

"The covers will be one by the **Paladins** and a vintage **Little Walter** tune," continued the band's manager.

So it's up and away for the Rockin' Highliners, who play jump blues with a style and energy unlike any of the band's counterparts in this country.

The band is not booked to play its hometown following the Sidetrack show until the release party for the new disc. By the way, that disc is, for now, tentatively titled *Lightly Basted*.

The Rockin' Highliners
w/ David Gogo
The Sidetrack
Aug. 15-16

Gary McGowan's PROfiles

Name: Paul Ellingham

Notoriety: Guitarist and vocalist with the Las Vegas Crypt Keepers, an "aggressive-styled" rock band.

Next gig: Saturday, Aug. 16 at the Rev (10030-102 St.).

Home: Edmonton.

What do you do to relax?: Paint and work out.

Age: 26.

Last book read: *The Silent Brotherhood* by Kevin Flynn and Gary Gerhardt.

Last accomplishment: Getting into shape.

Favorite drink: Caesar.

Sign: Sagittarius.

Great musical moments: I was in



Paul Ellingham

a cover band and we played a gig in Prince George, British Columbia. There were 800 people in the room, which was the most I'd ever played for in my life. They were singing along to the songs and even enjoyed a few of our originals. It was great.

What makes you happy?: Good, honest people and good conversation. Hobbies: Watching movies, writing poetry and painting.

Gary McGowan hosts Post Modern Sundays at 8 a.m. and 6 p.m. on Power 92.



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Edmonton band finds legs in Lotusland

ALTERNATIVE

BY MAUREEN PRENTICE

Nine-and-a-half weeks ago, Edmonton bid goodbye to indie band Kissing Ophelia. Greg Johnston and Ryan Drolet packed up all their gear and worldly possessions to make the inevitable move out of Edmonton. However, instead of heading to Toronto, they chose the West Coast.

Vancouver audiences had always been appreciative when Kissing Ophelia played there in the past and the city's indie music industry is growing. However, the deciding factor may have been that the two new band members were already settled in Vancouver.

Kissing Ophelia's new additions are drummer, Geoff Hicks of the now-defunct She Stole My Beer and bass player and former Edmontonian Tino Zolfo. After hours of solid practicing, Kissing

Ophelia played its first live show last Thursday at the Purple Onion in Vancouver's trendy Gas Town. They opened for North Vancouver's Breath Under Water.

While Johnston continues to sing, he has given up his bass for the guitar. Naturally, the old music had to be "revised and re-worked" to fit the new line-up of two guitars and one bass. New material has also been added so that the Thursday night show consisted of both songs from the band's self-titled CD as well as the new material.

Johnston describes their new sound as "not so complicated, less artsy and more rock."

"When we started Kissing Ophelia, it was like a new pair of shoes. Now they're getting more comfortable," explains Johnston. "I'm finding my own style. I'm drawing into my voice more."

Drolet continues to compose the music while Johnston writes

all the lyrics. Johnston's inspiration comes from everyday experiences. He describes the new lyrics as "less abstract and more like little stories."

For example, "Sorry Mask," one of the band's new songs, Johnston describes as "about people who like drinking a little too much. They do harmful things when they drink and immediately apologize afterwards but continue to do them the next time they drink."

While Kissing Ophelia was playing to a less than full house, it really put on a great show and, more importantly, began the arduous task of breaking into a new music scene.

In order to pay that exorbitant Vancouver rent, Johnston and Drolet have also had their instruments in two other musical projects. Everyone who went to the Velvet Olives' gigs at the Black Dog and the Sidetrack will know how entertaining Johnston's wacky lounge act can be. Johnston assembled a Velvet Olives for Vancouver. The new band includes several fine local musicians, including Zolfo and Hicks. The Olives played their first gig several weeks ago at, coincidentally, the Purple Onion.

However, Drolet and Johnston have lost a lot of their enthusiasm for this lounge act, "I don't feel funny anymore. That's not where my head's at," explains Johnston. "It takes away from the main project. Kissing Ophelia has to be

the focus now."

Drolet laments: "It's not creatively challenging."

The second side project is a mostly instrumental Latin-funk band, Zouful.

In a gesture that is easily viewed as "if you scratch my back, I'll scratch yours" Zolfo weeded out his band so he could include Johnston, Drolet and Hicks. Johnston plays keyboards and sings a little

while Drolet plays guitar and Hicks bangs the drums. The music is original, thus more creative and satisfying for the band. Coincidentally, Zouful has a regular Monday night gig at the Purple Onion.

When I asked Johnston about the Purple Onion gigs, he likened it to his connection with the Sidetrack. "We've found a place to hang out. It's convenient and John Pino, the owner, likes us."



Kissing Ophelia (pictured in their Edmonton days) are mainstays at Vancouver's Purple Onion.

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Trio looks north for success

R&B

BY GARY HIGGINS

So, you're a vibin' a cappella trio living in the projects of Gainesville, Fla. You sing in front of the apartment blocks and everybody in the hood digs your sound.

Your next logical step in the advancement of a budding R&B career would be to find your way to Toronto, record your debut album and release it exclusively in Canada, right?

Farfetched as it sounds, that is the true story-so-far of the Tru G'z.

James Flowers, Eddie James Jr. and Leo Price III are sitting in a local recording studio discussing the rather unusual turn their career has taken. It brought them on a promo trip to Edmonton. Flowers terms their "Canadian connection" as something that happened "by fate or by God" (a deep and abiding faith, as they say in the NFL; "our Lord and Savior Jesus Christ" is an important component in the make-up of the Tru G'z).

When manager Thomas Broiles began firing the group's demo tapes to anyone who would listen, one copy landed in the hands of Toronto R&B producers Jack Massarelli and Frank Staffieri. The Tru G'z' Boyz II Men-style harmonics caught the producer's attention and before you know it, the lads were on a plane headed for the Great White North.

Fortunately, for three guys who never left the deep south before,

the bulk of the album sessions were recorded in the summer. Since Canadian boys Massarelli and Staffieri wrote or co-wrote most of the songs, the Tru G'z inadvertently picked up a Canadian content designation that made their material of interest to domestic radio stations.

So, welcome to Canada.

The fact they've come this far is a testament to the talent and ambition the three possess. The Gainesville "projects" are not exactly filled with positive role models for young males.

"Actually, though," says Price III, "it's really easy to walk the right path once you look around at how society is falling by the wayside. We had a tunnel out of that way of life thanks to our voices and our talent."

Once they realized how sweet their voices sounded together, they started challenging themselves to take their talent out into the world.

"If you can't sing a cappella, then maybe you're just a studio singer—and we didn't want to just be studio singers," says Flowers. "We wanted to go out in public and sing for people."

At first, the "people" were just kids in the neighborhood but later they'd pull stunts like breaking into harmony in the local grocery store or, on the day they met their manager, the local mall.

"We went to a town near Gainesville named Ocala," remembers Flowers. "We went into the mall and started singing as we walked. People started following us."

By the time they made it to the food court they had attracted quite a following.

"It was the Tiger Woods effect," laughs Flowers. One of the members of the crowd was Thomas Broiles. "Originally, he asked us if we'd come to his church and sing for Father's Day. After that performance he asked us if anybody was managing us and we said you are."

Since then, Broiles has been slowly building the band's profile, a fact much appreciated by the Tru G'z.

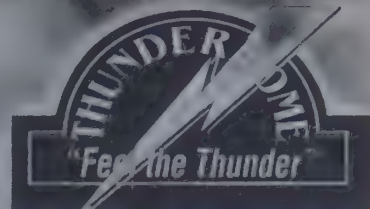
He's the best manager in the world," says Flowers.

So far, the group's Canadian experiences have been rewarding. Breaking into harmony at a couple of press stops in Toronto led to invitations to perform at Canada's Wonderland. In Vancouver, the Tru G'z have enjoyed strong radio support on that city's dance music station.

"We know that Canadians are some of the best music fans in the world," enthuses Flowers. "And since this is where we recorded our album we wanted to release it here first. That way Canada had the first opportunity to listen, to buy and to do what they wanted with us."

The Tru G'z will begin focusing on the U.S. market at the end of its Canadian promo tour. If it soars to the heights of contemporaries like Boyz II Men, it'll be Canada that got the ball rolling. Not the normal career path for an American a cappella group to follow, but sometimes the Lord works in mysterious ways. ●

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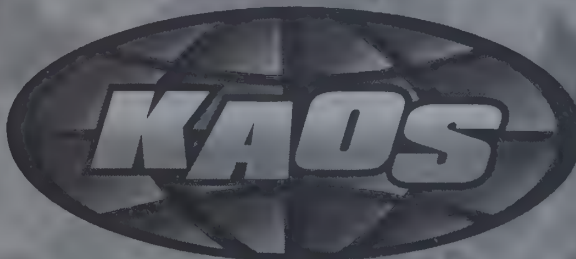
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Famed cartoonists lends the Nixons a hand

ROCK
NIXON
KID

PreVUE

Oklahoma City modern rockers, the Nixons, are big fans of their fans.

Zac Maloy (vocals/guitar), Jesse Davis (guitar), Ricky Wolkling (bass) and John Humphrey (drums) actually have a collection of enthusiasts' signatures. It's a habit which started when Davis met a particularly excited and thankful admirer.

"I met this 10-year-old kid who said he basically started playing guitar because of me," says Davis. "He asked me to sign his shirt and it touched me in a weird way so I asked him to sign my shirt. I think it freaked him out a bit."

"I have that shirt on my wall and it started there. We have a scrapbook. If we think a young kid or a fan is worth it we'll get their signature and opinion."

This user-friendly attitude is

one that developed over thousands of touring miles. The Nixons are a band that grew up on the road and learned to love it. Last tour, the band played over 300 shows in over 60 American cities. Beginning out of necessity, the group now loves traveling almost non-stop.

"It started when we were starting out and trying to get noticed," says Davis. "Maybe out of naïveté, we hopped in a van and started doing regional touring of five to seven states—it was all we could afford. We drove four or five vans into the ground before we got signed."

"It [constant touring] became what we're about. We've got a strong work ethic. We're workaholics. Also, all the bands we grew up loving were bands who toured. We grew up seeing our bands play live and we want to see our fans like that, face to face. That's what we thought we should do, tour



The Nixons—a band that never stops touring.

like our heroes did."

The Nixons actually have a belief system. The group created a method for filling up their two albums with material. Songs get written, quite often on the road, and then the schwack of songs is taken into the studio. The four-

some then whittle away dozens of songs until only the choice few remain.

Although the process allows the band to release its best material, it also creates an interesting side-effect on the new self-titled record. Two tracks, entitled "Shine" and "December," ended up on the record. They also happen to be the titles of two very successful Collective Soul singles. The coincidence is added to by the fact that on American rock radio charts Collective Soul currently hold the number-one spot and the Nixons hold the number-two spot.

"We had 30 songs and we whittled them down," says Davis. "After we chose the songs, it just ended up at random that we had two songs with the two titles."

Also interesting on the album is the interior artwork. Each song is accompanied by a simple line drawing by Jules Feiffer, a political cartoonist who's won the Pulitzer for his artwork. During his time as a satirist, one of his key targets was oddly enough, late president Richard Nixon.

"Jules was one of the artists on our wish list but we never really thought we'd get him," says Davis. "We were really surprised because he'd never done anything commercial. I think he was intrigued by our name because he'd done a lot of satirical cartoons about Nixon. We sent him a copy of the album, he listened to it and then decided to do the artwork."

The Nixons
The Rev
June 21



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It would be a major oversight not to mention an act that was given a lot of room to show its stuff this past weekend at the Folk Festival.

Believe it or not, if you didn't happen to make the festival or found yourself at pure folk music stages, there was a lot of sound here and there that more than bordered on jazz. The duo of Willie and Lobo were an act that played their share of jazz venues and manage to get reviewed in jazz publications. The great blues guitarist Clarence "Gatemouth" Brown has pumped out his share of jazz-influenced music in his 50-plus years of performing.

But the act that doesn't get a lot of ink is the Whiteley Brothers, Ken and Chris.

It may be an overused phrase but these two multi-instrumentalists, songwriters, session men and producers are national treasures. It was long overdue that the two were booked at one of the two major music festivals in this city.

Over the weekend they sunk their teeth into swing, blues—from any number of eras—and hot jazz at a number of workshops and it appeared, from this vantage point, that they came away with a new legion of fans to go along with the faithful who have been following them for years.

The Whiteleys have a combined career track record that is more than impressive. For starters, the two formed a group called the Original Sloth Band in the early '70s and with instrumentation that closely resembled that of a dixieland band, the quintet knocked off a couple of fine albums for the long-gone Posterity label.

These guys were walking encyclopedias of blues and jazz music. By the end of that decade they had been hired by Leon Redbone to provide the backing on his Champagne Charlie album. That led the Whiteleys to tour with Red-

bone. The high point of the live dates was a spot on *Saturday Night Live*.

Since that time, the two have worked together and recorded solo albums. Chris recorded a hardcore country album in the early '80s with his wife Caitlin Hanford who is now in Quartette.

But it's together that the brothers shine. Albums like *Bluesology*—which traces the history of the blues music in every part of North America—is a gem of a disc that should be far better known. On Saturday, the pair, along with a rhythm section and Chris's talented son Dan, whipped up 60 minutes of swing from the likes of Django Reinhardt and a big helping of blues that had Chris playing hot trumpet and harp and Ken doing the same on his mandolin and keyboards.

The next morning Ken was front and centre at a mandolin workshop with Tim O'Brien, Ronnie McCoury and John Reischman. The foursome latched onto great material from everyone from Johnny Young to Jethro Burns creating a real full-blown educational experience, which is what the workshops were supposed to be.

If you're about to spend a few bucks to beef up your jazz album collection, you should be aware that Sony is once again beefing up the Miles Davis catalogue.

On the re-issue front, the label is set to put five double-disc sets into the racks by the end of this month.

All five are live sets from the early '70s when the master musician and bandleader was cutting new territory in jazz music.

The sets are *Live Evil*, *Miles Davis at the Fillmore*, *Miles Davis in Concert* and two sets both only previously available in Japan, those being *Dark Magus: Live at Carnegie Hall* and *Black Beauty: Miles Davis Live at the Fillmore West*.

Hardcore punk band an old-school throwback

PUNK
BY STEVEN
SANDROO

PreVUE

Straight Faced may be a punk band from Orange County but the band's style is not exactly Orange County punk. Get it?

While lead singer Johnny Miller says he doesn't mind pop-punk entries like the Offspring or Green Day, he certainly doesn't liken Straight Faced's music to those fellow Californians. Speaking from his Huntington Beach, Cal. home the day after playing a frenetic opening slot at Los Angeles' legendary Whiskey Au-Go-Go for hardcore legends Agnostic Front, Miller claims that his band's music borrows from the '80s heyday of N.Y. and California hardcore (any Reagan Youth fans out there?). Straight Faced isn't influenced by the schlockier, guitar-solo filled metal hybrid that fills the radio waves in the '90s. He's right. Straight Faced would have been a welcome addition to CBGB's Sunday Matinee series that was a highlight of the early American hardcore scene.

"The bands today, it's not that they play music I don't like—I don't want to say whether it's good or bad—it's just that our band doesn't play music like that [Orange County punk]," says Miller. "It's not what we do."

The band (Miller, guitarist Kevin Grossman, drummer Ron Moeller, guitarist Damon Beard and bassist Sam Marrs) has two

albums to its credit—*Guilty* (on Lethal Records) and *Broken* (available on Fearless). After *Broken*'s '96 release, Grossman and Marrs realized they couldn't make a full-time commitment to the band. Dave Tonic took over on guitar and Kevin Norton became the band's bass player.

After the band's planned 15-20 date Canadian tour (the band has played Quebec and Ontario before but have never been to our neck of the woods) is completed, Straight Faced will release a brand-new 7" entitled "Revolve." A new album will follow. And, judging by Miller's confidence, the sky's the limit for the band.

"What's next for the band? I want to do the same things but accelerate the pace. I want us to make a record that's even better than the last one and I want us to tour harder than ever."

Miller's not worried that his band will get lost in the Orange County shuffle.

"Lots of bands from Huntington Beach are very successful," he says. "Many are national touring acts, major acts like the Offspring live here as do Guttermouth and Ignite. There's a lot of bands and a lot of kids but there aren't a lot of all-ages shows. If they do have a show, though, they're really big. The reason there aren't a lot of shows is because of the insurance. It's hard to put together a show because, in the past, someone was hurt stage-diving or some kids get into fights, so it's harder for promoters to protect themselves

against getting sued."

Even though Fearless has given Straight Faced the licence to pursue a major-label deal if it so desires, the band is happy to record for its indie label.

"It's nice to go to a label where people appreciate your music. I know that the people at Fearless are working every day spreading the word about Straight Faced. We'd rather be on a label where

we can be as true to ourselves as possible."

Straight Faced is enthusiastic about its first trip to Edmonton. Previous shows in the Eastern part of our country proved to the band members that the Canadian punk scene hasn't become too big—that punk in the Great White North hasn't jaded itself.

"Canada has a really good, medium-sized scene. It's not too big—

like we've got here. Whenever there's a show here, 3,000-4,000 kids show up. That makes it hard for a band to connect with the kids and makes it hard for the kids to connect with the band."

Straight Faced
w/Strung Out and
L.A.M.S.
Aug. 21
Bonnie Doon Hall

Jamfest shows Edmonton scene is "thriving"

VARIETY

BY KELLY TORRANCE

PreVUE

Rob Taylor certainly has his sights set high for Jamfest '97. "Bringing down the barriers and expanding people's taste in music is part and parcel of relieving the prejudice and bigotry and racism that's out there," says the concert's organizer.

The multicultural show may not bring world peace but it sounds like a good bet for music lovers looking for variety. Six bands, four solo acts and Caribbean and Native American dancers will represent genres like blues, jazz and country. Local favorites Welcome will be headlining.

Taylor, a musician himself, will perform folk-roots music at the show. He became involved in organizing the event after last year's attempt, where he was slated to perform, failed.

"You've got to do it yourself if you want to do it right," he says. Arranging a show with 12 diverse acts has not been easy.

"It's been very difficult but very educational," Taylor remarks. "There are so many fine details."

Working on the show he hopes will become an annual event may lead to some big changes for the musician. "From something like this there could be a career calling—if a guy dedicated a lot of time and had a lot of heart for it. But there's not a lot of financial success," he says.

The hardest part may have been getting all the bands to agree to perform. "It was difficult at first without any incentive but a charitable gig," Taylor explains, saying some proceeds "if there's any" will be donated to the Children's Heart Fund. "Really all I could offer at first was a chance to expose these bands to a lot of different audiences. The country guy doesn't know how big the hip-hop scene is."

Taylor says he was inspired to set up the show by a desire to help Edmonton "advocate" its local music scene.

"I hope that more agents and scouts from different record labels and companies come out," he says. "Another fest isn't going to get in the way, it will reflect that Edmonton is thriving. It will enable musicians not to have to venture all the way out to Vancouver to be discovered."

And maybe bring a little peace and harmony to the city as well. ●

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Radiohead: life after distortion



Radiohead lead man Thom Yorke whines his way through another hit.

ALTERNATIVE

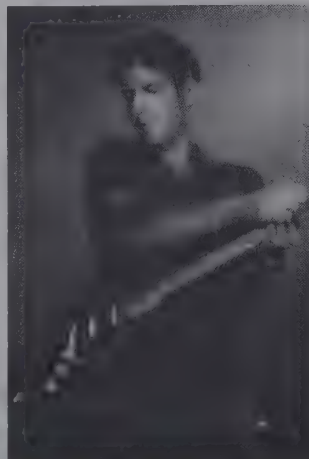
BY BEN
 ILLICIN

Let's take a trip back to the start of Radiohead's major-label music career. It's April of 1993 and Pablo Honey recently came out. The single "Creep" is just starting to work its way up the charts.

After a gig in New York, the record label, EMI, planned a meet and greet. It was located outside the city and was intended as both a way to connect fans with this new group and to boost the egos of Thom Yorke (guitar/vocals), Ed O'Brien (guitar/backing vocals), Johnny Greenwood (guitar/keyboards), Colin Greenwood (bass) and drummer Phil Selway. However the event didn't work out quite as planned.

"Long Island, our first ever trip and there was supposed to be this bar full of kids waiting for us to sign stuff," says O'Brien. "We'd driven two hours outside of New York city to get to this place in a fucking huge stretch limo and we arrive and there's a party going on and it's like a work party and there's no one there. We sat at this table and there's like two people there. The record company folks are trying to get some of the people from the party just so it makes us feel better."

O'Brien is reflecting on the scenario because of his next gig. It's July 31 and in eight hours he'll go from sitting in the restaurant of a choice Vancouver Hotel to being on stage for less than 1,000 people. The occasion, an exclusive performance for 300 representatives of EMD (a distribution



Ed O'Brien fondly remembers Radiohead's not-so-famous days.

company which handles numerous bands, Radiohead included) and a few hundred contest winners. The band isn't exactly hyper about the event but they understand how the music biz works.

"Sometimes you have to do this shit," says O'Brien. "It's a lot of bullshit but you have to do that sometimes. I mean the Foo Fighters are doing that, too."

"We're doing less and less shit now but we did all that shit at the beginning. We've done a lot of shit and I'm glad we did it because it was funny. It was classic Spinal Tap. We've done radio shows where we've played to three or four people in a 7,000-seat auditorium because we've been fucked over. Maybe I'm a little old fashioned but I like the whole

thing of paying one's dues. I like to feel you've earned your position somehow. I hate for that kind of overnight success thing. It's like you've slaved away at it and you've had some really fucking bad times and you've had some good times."

During the gig Thom is a little more bitter about the downside of the show. When he sees what some of the audience is doing he dedicates a song saying, "This is for the people playing pool."

The song is "No Surprises" and it includes the lines, "A heart that's full up like a landfill. A job that slowly kills you. Bruises that don't heal." Actually many of the songs on the new album, *OK Computer*, are bent towards social commentary aimed at certain groups of people (yuppies get mentioned in several songs) or the role of technology in our modern world. It's not an aggressive, straight-ahead sentiment like Radiohead used to do in the early beginnings of its existence.

"*The Bends* is a much more introspective album as far as Thom's lyric writing is concerned—where as I've been able to relate much better to *OK Computer* than I was to *The Bends*," says O'Brien. "Most of the songs on *OK Computer*, there's something very tangible about them."

"We were a band in the '80s and we were fairly outspoken about it [yuppiedom]. I remember just about '87/'88 there was something quite disturbing about the whole yuppie ethos. I know Thom was particularly vehement in his anger at the time and that's continued."

"But I think what Thom's done now is, *OK Computer* is a lot more compassionate. I think 'No Surprises' [from the new album] is empathizing with—and you could include the yuppies—but with the nine-to-fivers who have joined this treadmill."

Besides Yorke's transition from introspection, the album holds one other massive change. Since "Creep," the band's been known for building a melody and then having a noisy guitar crash like a cargo plane into a Miami airport. With this album...not so much.

"It has a lot to do with boredom in fact," says O'Brien. "When you've been on the road and you've had, as you said, the guitars slamming in for five years, when it came to rehearsal for the new album I don't think any of us stood on the distortion pedal for like two months which is very novel for us. It's been like eight years since we haven't stood on the distortion pedal because three years before we were signed we were making a wall of noise."

"It was cool. We had to find ways of getting that effect, that crescendo, that sort of energy from other things and that could be a rhythm change and what we were trying to do a lot more was intermingling parts. This album is much more about picking melodies out and picking rhythms out."

"Distortion is cool but it's a bit limiting. It's great for effect but it's kind of like it's a bit easy—you just step on that box. Whereas if you have to find a sound and a melody and a rhythm it's a lot more trickier and it's a lot more satisfying in terms of a piece of work."

Slaughter jumps on glam retro

SLAUGHTER
Revolution
(CMC Intl./BMG)

Slaughter represent the "last gasp" of glitter/glam (this is actually pretty flattering), arena-style. The only place to find the group's brand of '80s cock rock contemporaries is on MuchMusic, usually on programs with a "Blast From the Past" theme—imagine the likes of Poison's Bret Michaels trying to grow old gracefully—while others like Warrant are now trying to distance themselves from their "Cherry Pie" past.

However, Slaughter opt for a "pie" theme of their own. Revolution opens with a bop-'til-you-drop raver that owes a ton to good ol' Marc Bolan (aka T. Rex, r.i.p.) and his timeless "Get It On." Sadly though, the rest of the LP plays out like a game of darts, where the bullseye is, hopefully, a power ballad destined to become a smash hit on a "classic rock" FM station near you.

The formula is too easy to recognize. You'll have more fun trying to place tunes to the forebears they were based on. Songs such as "Heaven I Cries" borrow from Ozzy, whereas "Can We Find A Way" is pure Def Leppard, which is a compliment in a way: the band's lead singer, Mark Slaughter, still has the pipes required to pull off the super-high pitched chorus in a manner that would give Leppard's Joe Elliott a serious run for his money.

Unfortunately, the music is pretty much harmless—nothing here will get Slaughter on Much's Loud any time soon. It's as though Slaughter are unaware of time passing. Bands like Rage Against The Machine, Korn and White Zombie are examples of the direction the genre has moved in the last decade: funkier, nastier, sweeter. Meanwhile, Slaughter serve up a lukewarm cover of "Rocky Mountain Way." In contrast, a few more songs like the high-speed workout "I'm Gone" would have given the disc a bit more (some?) bite.

Guitarist Tim Kelly is strangely quiet, passing on chance after chance to really wank out. Instead, adopting a decidedly more utilitarian turn than you'd expect, Kelly takes an almost ensemble type approach to the songs. Then again, how can you possibly cut loose on a disc full of such lightweight fluff as "Hard To Say Goodbye"? Surprise fellas... it's not that hard.

Revolution sounds real good—technically speaking—but between you and me, these guys are, I dunno, too pretty or something and, nowadays anyhow, "pretty" isn't weird or anti-authoritarian anymore, it's just... pretty.

T.C. Shaw

Short Cuts

THE MUFFS: Happy Birthday To Me (Reprise) If the album's title has any basis in reality, then it should be called *Happy Birthday, Sweet Sixteen*. Why? Well, if the adolescent pipes of lead vocalist Kim Shattuck don't remind you of a pubescent version of Joan Jett, then maybe you're wondering what you'll get for your own 16th b-day. The Muffs borrow melodies from TV theme songs, turn-of-the-century popular show tunes and, heck, '50s greasball r'n'r, all played with a sort of Ramones-like sense of economy: loud, buzzing guitars, strong, solid backbeat and no-frills, fill-in-the-blanks bass. This approach, dedicated to detail, yet in a minimalist sort of way, produces rich immediately "get-able" music, you'll

New Sounds

This week's newest discs

TEENAGE FANCLUB
Songs From Northern Britain
(Sony Music)

After the band's first two releases—A Catholic Education and the major-label debut *Bandwagonesque*—it seemed the world was a marble for the Scottish foursome to own.

Critics raved. Fans drooled. Singles like "Star Sign" and "What You Do to Me" were all over college radio playlists.

The band's music was a European answer to the grunge movement, layers of moaning guitars and out-of-tune vocals, but the band's music retained a strong sense of Brit-pop; that melody, under any circumstances, could not be forsaken.

But the band's star quickly died after the next two releases deservedly fizzled. Both *Thirteen* and *Grand Prix* were horrific exercises in self-indulgence. The only reason I kept faith in Teenage Fanclub was this: all four members are devout Celtic fans: waiting to see if a legion of green-and-white clad footballers could strip the Scottish title away from the reviled Rangers.

So, the band's new record comes as a delightful surprise. With just a hint of Stereolab-ish backing keyboards on a few of the tracks, Teenage Fanclub has surpassed even Sloan at writing a Beatles-esque perfect pop album. The guitar peals of "Can't Feel My Soul," add to its summer-day whimsy; "Start Again" and "I Don't Care" are probably the most melodic songs the band has ever written. And the trippy synth back-ups make "Speed of Light" a great grand finale for what is easily the best album Teenage Fanclub has ever recorded.

The band has tossed away the distortion pedal and realized, like most, that music fans want more "pop" out of their modern artists—that the age of the reverb pedal has diminished. TFC isn't afraid to use big-ass pop arrangements, either. *Songs From Northern Britain* features an eight-piece string section on "Planets" and a four-piece brass section on the oh-so-hit-single-written-all-over-it "I Don't Want Control of You."

This is a perfect album for a lazy late afternoon summer's day. Don't

be surprised if this collection of breezy pop gems becomes one of your favorite records.

Steven Sandor

CUB
Mauler! A collection of oddities
(Au Go Go/Mint)

This disc doesn't seem to want to be written about. It just wants to be listened to. And this is what sets this all girl, three-piece outfit apart from just about every other band on the planet.

Cub's music has been labeled "cuddlecore." It's been called cute and quirky, alternately criticized and praised for both musicianship and songwriting. One way or the other, I don't think these ladies care. Cub is not a band you analyze.

From the opening Hollies' cover "You Know He Did" (complete with recorder solo), you'll be singing all the way to the shower. On the way to work. Or the gym, school, riding your bike, walking the dog, taking the bus, drinking your morning coffee. It's fun, it rocks and, at just over 40 minutes, it proves that big ger is not always better. It's not perfect; I'll admit the trio are not the best musicians (part of their punky charm, some would say).

Okay, then. Back to the music. They cover Joan Jett, the Rolling Stones ("She's Like a Rainbow"—a rare and beautiful moment of serenity) and the Hollies. Diverse enough for you? The remainder of the tracks are their own, all out of print or previously unreleased. Other songs you'll be singing in the shower: the ironically cuddly "The Day I Said Goodbye," "Exit" (grungy melodic), "My Flaming Red Bobsled" (L7-ish, but still Cubbish, too), "New York City" (a straight ahead rocker, with catchy pop lyrics). And it wouldn't be proper of me not to mention the most memorable lyric in the bunch, from "My Chinchilla": "Satan sucks, but you're the best."

If that's not enough, check out the liner notes, where there is a brief comparison to another, more famous musical trio, the Three Tenors. Example: 3T stay in fancy hotels you'll never stay in; Cub stay at your place.

Matt Kowalczyk

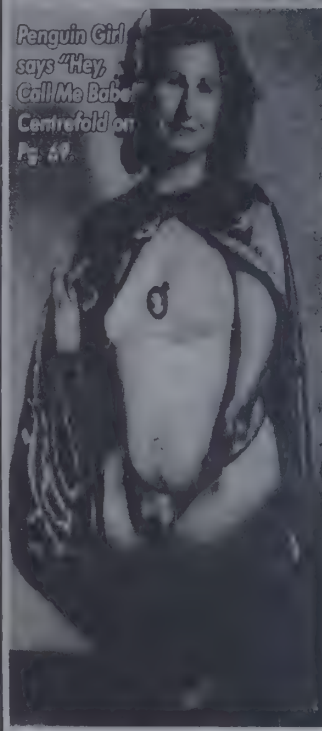
swear you're experiencing déjà-vu while listening. Songs like "That Awful Man," "Is It All OK?" and "Keep Holding Me" display the Muffs' penchant for combining near-nursery rhyme melodies and a love of distorted guitar. Anybody for bubble gum that bites back? (Shaw)

BABY BIRD: I Was Born a Man (Handsome Boy) A collection of bedroom recordings (literally, this collection of 13 rough-edged guitar ditties was "rescued" from a D.I.Y. collection of over 200 four-track tapes), this release of Baby Bird's work makes for an intriguing lesson. Featuring Morrissey-like vocals (courtesy Stephen Jones) and a backing guitar reminiscent of the Wedding Present or Joy Division, this record captures the spirit of punk rock without actually being a punk rock album. With the exception of the swing-ish "Lemon Baby," this is a Brit-pop record that features such muddy production values that it can't retain any of the pointless glam à la Oasis or Suede. That makes it worthy to own. (Sandor)

SEE SPOT RUN: Ten Stories High (Loggerhead Records) The first observation that can be made is this: if the record is called *Ten Stories High* and there's 14 songs, then which four songs were not done while the band was high? One of the first acts signed to the infant Loggerhead label offers a broad pallet of sounds, most of which argue in the favour of circa 1960s pop à la London. England. Frequently, however, the lyrics take a walk on the silly side. "Revolution" mixes its metaphors into a messy blur of statements that threaten to cancel each other out, specifically, the line "spread out your wings" seems to be really talking about wings (but it's while "Nin Tat-too" fails to come to grips with the whole *Nouveau vasaue* experience ("When all my friends wore Heavy Metal" was alternative! coloured my hair all green!)). So much for the alleged "deliberate social point" to punk rock. On the other hand, even a novice listener should know better than to look for deeper meanings. (Shaw)

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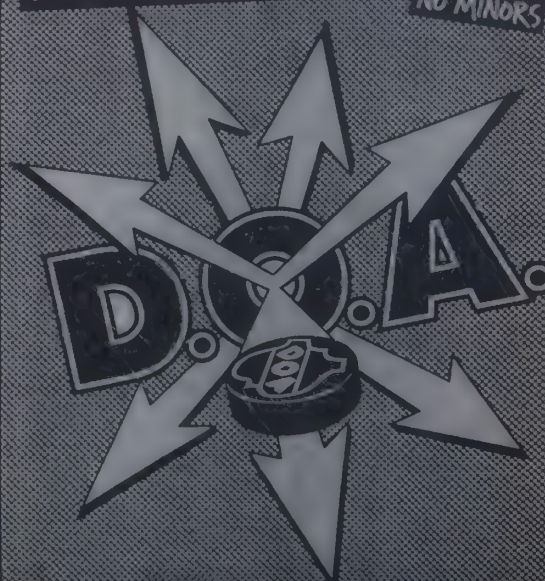
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The last word on the Folk Fest

Through sun and rain, music fans perservered

The four-day Folk Fest was a melting pot for many different genres of music. The festival may have featured Edmonton's most diverse throng the city has seen all year. Our intrepid writers record some of the memorable moments of their four-day odyssey on the hill.

ALL PHOTOS BY
KRISTINA HAHNTHE BLATTERING
RAIN

Most attendees were thankful for the change in Friday night's Folk Fest line-up, when Sinéad O'Connor was moved up to 7 p.m. so she could be in fresher form for an American date the next day. Why? Because the temperature was a bloody, drizzly, rainy 6 C—a far cry from the sizzling 30 C weather of the day before. The hill was covered end-to-end with shivering folkies, who stubbornly planted their feet in the permafrost to get their money's worth of Sinéad. Two minutes after she finished her encore, the previously-deserted beer tent was full and the hill was half-empty—lots of folkies just gave up and went home. There's really only one explanation for the inclement weather: the Irish. Sinéad and Dervish (who played later that evening) brought the weather with them across the pond. Proof?

Sinéad left that evening and the next two days were sweltering sunburn heaven. (Roy Fisher)

WILL THE REAL FOLKIES IN
THE AUDIENCE PLEASE
STAND UP?

First the Folk Fest host comes on and reminds the audience of its good neighbor policy—keep your voices low, sit down and dance only at the reserved dancing areas at the side of the stage. Then Edward II, a reggae-English folk tune outfit (ska with an accordion! Cool!) comes on. The lead singer wonders out loud why everyone's sitting down when reggae was

made for swayin' to the beat. He tells people to stand up and dance. Then Kathy Ennis comes on and reminds everyone again about the good neighbor policy and could they please sit down so the people behind them can watch the show! Then a gospel-like a cappella foursome gets everyone to stand up and sing along to the music... (Roy Fisher)

MALL RATS, STRATH RATS
AND FOLK RATS

Regular Folk Fest-goers noticed a generational swing this year with a dramatic increase in the number of barely post-pubescent teenaged folkies. The slogan of this new generation of hippies was seen on a T-shirt worn by an enthusiastic, if slouching, teen: "The world isn't worth it. Fuck everything. Nihilism 'rules.'" (Roy Fisher)

WELL, IT SEEMED
FUNNY AT THE
TIME

Oysterband's John Jones—recovering from a hangover at his Saturday afternoon main stage show—says it isn't alcohol that makes the English violent. Sure, there's the "whiskey kiss" (a traditional English greeting where you headbutt people in the face) but



Mahlathini & the Mahotella Queens



Wendy McNeill



Frank Carroll

he claims the real reason behind English hooliganism is nothing but mad cow disease. Ban raw cattle flesh and it will once more be safe to go to a Chelsea/Tottenham soccer game. (Roy Fisher)

WORKSHOP HIGHLIGHT

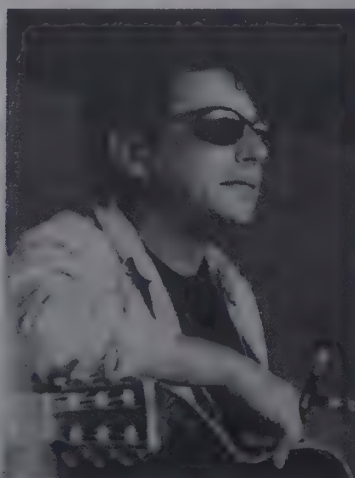
The Painting Daisies—these four women didn't have a bio in the Folk Fest book, which probably explained the merely-average-sized gathering awaiting their concert Sunday. But when they started groovin' all the stragglers walking near Stage Two came to see what all the noise was about. Not even the broken guitar strings could slow them down. When dancers got up on stage, the security guards just looked on in wonder. For a first-time festival performance, they gave exactly what workshops are meant to offer: up close and personal, intimate and interactive, kickin' music. (Jessica Lim)



John Hiatt

BAD JOKES

Fred J. Eaglesmith gets the award for worst joke at the Just For Laughs workshop. He managed to tell three snail jokes in a row without blushing—which I think is quite a feat. His best attempt of getting a giggle out of the audience had to be: What did the snail say when it rode on the turtle's back? Wheee. Watch out for him on Letterman. (Jessica Lim)



Joe Ely

The SEASON



The Season's guide to dance in Edmonton

DANCE

BY ALEXANDRA
ROMANOW

One Step Back...

Edmonton boasts a vibrant dance community and has produced many notable dancers, including Brian Webb, Peggy Baker and Cherice Barton. Dance continues to thrive in the city, with new schools and programs popping up every year. But, as a wise person once said, in order to know where you're going, you need to know where you've been. So, a brief overview of Edmonton's two oldest professional dance companies...

Alberta Ballet

Alberta Ballet is the province's leading professional dance company. From its roots in 1958 as the small amateur troupe Dance Interlude, founder Ruth Carse nurtured the ensemble to into the Edmonton Ballet Company (1961) which blossomed into the professional classical troupe, the Alberta Ballet Company (1966). As the company grew, so too did the need for a local training ground. In 1971, Dr. Carse became the director of the Alberta Ballet School.

When Dr. Carse retired as Artistic Director in 1975, former Alberta Ballet dancer Jeremy Lesley-Spinks succeeded her until Brydon Paige was appointed to the job in 1976. Ali Pourfarrokhi became Artistic Director in 1988. In 1990, Alberta Ballet merged with the Calgary City Ballet and moved from the cramped, old school-cum-studio space to the historic Nat Chrisite Centre in Calgary, a turn-of-the-century train station that had been recently renovated into two dance studios and offices. A year later, the Alberta Ballet School of Dance was opened in Cal-

gary; within a few years, it became the official training school while Edmonton's Alberta Ballet School became the independent Dance Alberta. The Company maintains administrative offices in both Edmonton and Calgary and gives the same number of performances in each city, thus maintaining its status as Alberta's only provincial performing arts company.

Alberta Ballet has toured extensively throughout Alberta and Canada and internationally at festivals in Havana and Cyprus. The Company has performed for Queen Elizabeth II at the 1978 Commonwealth Games and was a part of the Opening Ceremonies for the 1988 Calgary Winter Olympic Games. Alberta Ballet performs its Season at the Jubilee Auditorium accompanied, since 1993, by the Edmonton Symphony Orchestra.

Brian Webb Dance Company

The Brian Webb Dance Company is the only dance organization in Edmonton to present a full season of contemporary dance. Incorporated as a company in 1979, the BWDC also became the company-in-residence at Grant MacEwan Community College (who have had a full-time Dance Program since 1973, producing some of Canada's strongest dancers and choreographers). After receiving his Master of Fine Arts in choreography and interdisciplinary art from the California Institute of the Arts in 1986, Brian Webb decided to maintain the Company as a solo artist company dedicated to collaborations with various media. In 1990, the Company collaborated with The Works: A Visual Arts Festival to present four works from across the country that were dance/visual art collaborations. It has since



A Vinok dancer.

presented its own collaborations with other artists in Montréal, Vancouver, Calgary and New York.

In 1993, the BWDC received its first Independence grant to present dance in Edmonton. Since that time, it has presented the work of artists from across Canada and the United States. Each season, new artists from other locales and emerging choreographers from the city are introduced. Acknowledging the success of the season, Webb was awarded The 1995 Syncrude Award for Artistic Direction at

the Mayor's Lunch for Business and the Arts. The success of the *Emerging Programme* is evident in Cynthia Wells' Interprovincial Pipe Line Inc. Award for her film *Black Angels*. The film had its origins in the 1993 *Emerging Choreographers* program.

Work considered challenging for general audiences has been part of the company's season from the beginning—as a result, artists like Paul André Fortier have visited Edmonton several times and the audience looks forward to their next visit. Edmonton audiences have had

the opportunity to see acclaimed artists like Kokoro Dance, La La La Human Steps, William Douglas Dance, Dancemakers and Louise Bédard—artists who are rarely seen in Canadian cities outside of Toronto, Montréal and Vancouver.

The Brian Webb Dance Company continues to enjoy a mutually beneficial residency at Grant MacEwan Community College, collaborating on a number of initiatives.

Two Steps Forward...

The 1997/98 Dance Season should have dance lovers jumping for joy, as a number of once-in-a-lifetime performances grace the city's stages. Make sure to mark down these red-letter days in your calendar:

Alberta Ballet (Jubilee Auditorium)

•The highlight here is definitely Karen Kain's Farewell Tour, Sept. 19-20. Featuring Canada's prima ballerina and artists of the National Ballet of Canada, it promises to be one of those shows you will tell your grandkids about. Her artistry and technique make up the whole package every true prima ballerina must possess.

•This season also marks Artistic Director Ali Pourfarrokhi's farewell after steering Alberta Ballet for 10 years. A full-length version of *Romeo and Juliet* (April 24-25) serves as his swan song and promises to deliver all the opulence and passion expected of Shakespeare's most famous play.

•Guest company the Royal Winnipeg Ballet brings a mixed repertoire to the Jubilee, Feb. 20-21. Balanchine's *Ballo Della Regina* will show off the Company's technique while Anthony Tudor's masterpiece *The Leaves Are Falling* and Toer Van

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Are Falling and Toer Van Schyk's *Seventh Symphony* round out the evening. The RWB has a history of presenting a well-balanced program exquisitely danced—often with an appearance by Canada's other leading prima, Evelyn Hart, for added pizzazz.

•*Stomp* (Jubilee Auditorium, Jan. 20 - 25): The hit Broadway dance show is a phantasmagorical experience that'll have you trying to beat out a 4/4 time on your Tupperware. High-voltage energy and ingenuity have won this Australian-based company of musicians/dancers fans from all over the world. This is one hot ticket you have to make sure is in your jeans.

•*Riverdance* (Jubilee Auditorium, March 23-April 5): Unfortunately, if you haven't got a ticket by now, you probably have no hope of seeing the biggest thing since sliced bread. Exploring Celtic music and dance and their influence on other cultures, *Riverdance* has made Irish dancing very cool and very hip. Forty dancers perform the incredibly difficult art form with the precision of a well-oiled machine. Beg, borrow and steal to see this one.

Brian Webb Dance Company

This season is also exciting and challenging, bringing a taste of big-city dance to our corner of the prairies. Look for a return engagement of Toronto's Dance-makers with *The Trilogy of Sable/Sand* (Sept. 5-6, John L. Haar Theatre).

One of the world's true visionaries and pioneers brings her company of disciplined dancers and musicians to the Arden Theatre in a co-production with BWDC. India's Chandralekha performs *Mahakal—Invoking Time* for a hypnotizing evening of minimalism punctuated by incredible physicality (Oct. 10-11).

The duo that's taking the

dance world by storm sweeps into the John L. Haar Theatre Nov. 7-8. Vancouver's Holy Body Tattoo is very cutting edge and very cool. Still in the très cool vein, Montréal's Compagnie Marie Chouinard brings its much lauded *Rite of Spring* to the Haar Theatre May 7-8 for a performance that will undoubtedly be talked about many months later.

Decidedly Jazz Danceworks (Nov. 22, Horizon Stage)

Hot, fun and funky, Calgary's DJD showcase its favorite pieces along with some new ones. Very accessible and very talented, this is a show both novices and dance lovers will thoroughly enjoy.

Ukrainian Dance

If the sight of red boots makes you hunker for a good Hopak, then October is the month for you! The Ukrainian National Army Song & Dance Company performs at the Jubilee Oct. 6—and it's a safe bet it'll be a strong, colorful show featuring lots of regional repertoire.

If you like your Ukrainian dance with a bit of a twist, the Ukrainian Shumka Dancers perform a student matinee at the Jubilee Oct. 24. Using story line to propel the show, Shumka remounts *Cycles of the Sun* and *Katrusia* from 1995's Absolutely...Shumka Tour—with both acts featuring new dances for this show. This could be the last time a full-length show is seen from the troupe for a couple of years, as the amateur group turns its attention to creating its next big tour.

Grant MacEwan Community College

Check out some emerging talent at the Dance Program's shows Dec. 5-6 and April 16-18, all at the John L. Haar Theatre. Always some nice surprises. ●

SEPTEMBER 1997

ART GALLERIES — SHOWS/EVENTS & HAPPENINGS

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PASSAGES TAKING A LEAP OF FAITH: Fabrics, color and quilting by Dorothy Clarke and Helen Berscheid. Sept. 6-Oct. 8.

ARTS & CRAFTS

12310 Jasper Ave.

482-2854

New abstract paintings by Edmonton painter, Giuseppe Alb. Meet the artist and opening reception Sept. 13, 2-4 pm. Sept. 13-23.

New figurative work by Saskatoon painter Marie Lannoo. Fall Gallery Walk Sept. 25, 5-9 pm. Meet the artist and opening reception Sept. 25, 7-9 pm.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223

THE POOLE COLLECTION: More than 100 paintings and sculptures donated by the Poole family of Edmonton. STILL-LIFE: Selection of still-life paintings, sculpture and works on paper from the EAG collection. THE VIDEO COLLECTION from the EAG collection. A new Permanent Collection Exhibition.

CHILDREN'S GALLERY: DEAD DUCKS? THE STORY ON STILL LIFE: Things that kids can use to explore and create still life. Until Jan. 4.

NEW SCIENCE: Survey of contemporary art that explores the changing nature of scientific thought and specifically the emergence of post-rationalist sciences. Sept. 13-Nov. 9, 1997.

FRANCISCO GOYA—THE DISASTERS OF WAR: The series of etching-acquaints express Goya's angry reaction to the tragic events taking place around him. Sept. 13-Nov. 9, 1997.

ELECTRUM DESIGN STUDIO

12419 Stony Plain Road.

482-1402

GAEA'S GARDEN: Ron Wigglesworth. Athabasca and Kinakini Series. Until Sept. 13.

NEVER JUST A CIGAR—FINE ART AND CIGARS: New works based on the cigar theme by 17 Alberta Artists representing the mediums of glass, clay, metal, wood photography and drawing. Sept. 25-Oct. 18. Opening reception, SAT. Sept. 20, noon-5 pm. Fall Gallery Walk THU, Sept. 25, 5-9 pm.

FAIR GALLERY

U of A, 1-1 Fine Arts Bldg.

112 St. 89 Ave.

492-2081

TRACY TEMPLETON: (MFA Printmaking) graduating exhibition.

ROLAND KURZITZA: (MDes ID) graduating exhibition. Sept. 9-21. Opening reception Sept. 11, 7-10 pm.

MASTER CLASS: CELEBRATING 25 YEARS OF THE UNIVERSITY OF ALBERTA'S GRADUATE PRINTMAKING PROGRAM: In conjunction with the Septilines, an international symposium and exhibition program of printmaking and image culture. Sept. 30-Oct. 19.

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave.

432-0240

With its subterranean location and raw unapologetic look, the Fringe Gallery's main objective is to provide a space where artists can come to be inspired.

HIDDEN DIMENSIONS: Work by Eisert Hall. Thru Sept.

THE FRONT

12312 Jasper Ave. 488-2952

GLASS EXHIBITION: by James Norton and Barry Furbairn

PAINTINGS: by Lee Beams. Sept. 13-24

MUSICIANS: Ceramic sculpture by Pat Keenan. IF YOU GO DOWN TO THE WOODS TODAY: Pastels by Judy Hamilton. Sept. 25-Oct. 12

GROUP OF SEVERAL

488-8-59

A collective of Edmonton-based photographers, professional and amateurs, united to produce photography as fine art.

KANECOURT HOUSE GALLERY

3rd Floor, 10215-112 St. 426-4180

REDRESSING THE CRONE: Works by Cynthia Smith. Until Sept. 20

THAILAND PRINTS: New Prints from Thailand. Sept. 25-Oct. 25

LATITUDE 13

10137-104 St. 423-5353

PAINTING DEGREE ZERO: Paintings by Ryan Whyte. Local artist and writer Ryan Whyte presents a series of oil paintings investigating the relationship between the failure of visual information and the construction of consciousness. Subtly manipulated images bring the viewer's experience to the forefront. Until Sept. 13

ILLUMINATIONS: International Polish Print Symposium in conjunction with the U of A's International Print Symposium. Latitude 53 presents work from 10 Polish print artists. A unique window into Eastern European print-making practices and aesthetics. Sept. 25-Oct. 18. Opening reception THU, Sept. 25, 8 pm

MIDWINTER HEALTH CENTRE

16940-87 Ave. 484-8811, ext. 6475

DUAL REALITIES: Monotypes by Sophia Podryhula-Shaw. Until Sept. 15

THE MULTICULTURAL HERITAGE CENTRE

5411-54 St. Stony Plain.

963-7777

ORIENT EXPRESSIONS: 10th Annual Art Auction. Sept. 26, 1997

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert, 460-4310

PICTURING TIME: Alberta Foundation for the Arts, travelling Exhibition. Sept. 3-27. Unveiling of Farmers Market Mural by Stan Phelps. 1st project in Phase III of Art in Public Places Program. Sept. 27

PROFILES YOUTH GALLERY

Arden Theatre, St. Albert Place.

5 St. Anne St. St. Albert

High School Art exhibit. Opens Sept. 17

BOWLES & COMPANY LTD.

Mezz Level, 10130-103 St. 426-4035

7TH ANNUAL CANADIAN GLASS SHOW: Featuring the artworks of over 40 Canadian glass artists. Sept. 30-Dec. 31, 1997

SCOTT GALLERY

10411-124 St. 488-3619

PRINTWORKS: Lyndal Osborne, Gwen Frank, Vincent Sheridan, Sean Caulfield, John Snow, Arthur Zajdlar, Christine Koch, Romero Britto, David Armstrong. Sept. 25-Oct. 18

SLAP PRINT GALLERY

10137-104, back of Latitude 53.

423-1492

THE LITHO SHOW—AN EXPLORATION OF LITHOGRAPHY: Until Sept. 13

ALBERTA PRINTMAKING COOPERATIVES EXHIBITION: Part of Septilines International Symposium, on Printmaking and Images Culture. Sept. 25-Oct. 18. Opening reception Sept. 25, 8 pm

KAMENA GALLERY

(2 locations to serve you better)

7510 - 82 Ave.
Edmonton
944-9497



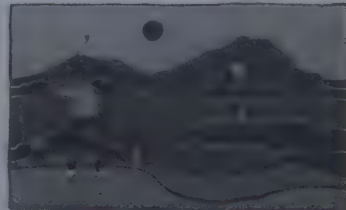
9939 - 170 St.
Edmonton
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Ted Harrison's latest

"Field Trip"



limited edition serigraphs

"Fore"

Originals by Wei Wong, Meta Ranger, Kee Wong, Helena Ball, Velma Heath, Willie Wong and Larisa

Learn to paint with Willie Wong.
Watercolour classes for absolute beginners—start any time

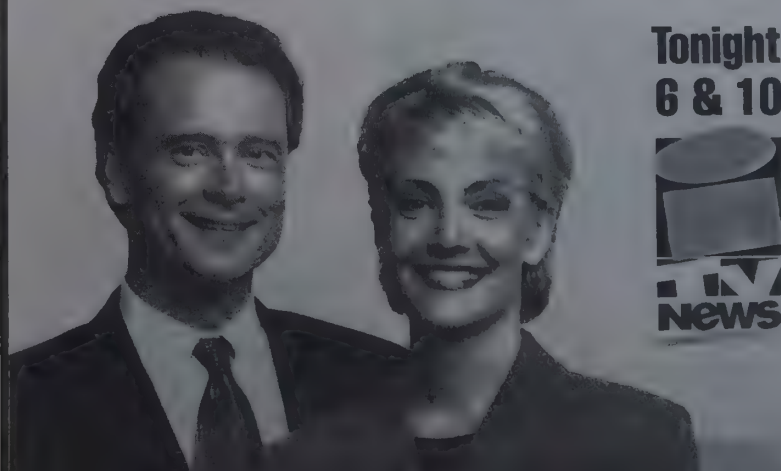
Willie Wong's latest Limited Edition Giclee prints from California. Now available at both stores.

KAMENA GALLERY

We've got your frames

Coming Soon: photography by "The Group of Several"

The team you count on.



Tonight
6 & 10



SPECIAL-T-GALLERY

284 Saddleback Rd.
27 Ave & 116 St.
437-1192

Originals by Jean Elizabeth Tait. Sept. 6-Oct. 12.

WANDERLUST

10344-134 St.
452-0286

A solo exhibition of recent abstract paintings by Vancouver artist, Scott Plear. Sept. 11-30.

JENNIER HUGHES GALLERY

9860-90 Ave. 433-0388

Solo exhibition, works by Ron Fraser. Until Sept. 23

Solo exhibition, works by Norm Pantel. Sept. 27-Oct. 28.

COMEDY**HORIZON STAGE**

Horizon Stage,
1001 Calahoo Road,
Spruce Grove, 962-8995

HORIZON STAGELIGHTS: Return of the Golden Girls. Fellow community members model the latest fashions in ways you've never seen. 2 PM, SAT, Sept. 27, 1997

DANCE**GRANT MACLEAN COMMUNITY COLLEGE**

John L. Haer Theatre,
459-1542

BRIAN WEBB DANCE

THE TRILOGY OF SABLE/SAND (1997): Dancemakers. Sept. 5-6, 1997

JUBILEE AUDITORIUM

Jubilee Auditorium, 11455-87 Ave.
424-5278

ALBERTA BALLET

KAREN KAIN—THE FAREWELL TOUR: The National Ballet of Canada. Sept. 15 & 16, 1997

LITERARY**ISLANDO BOOKS**

10640 Whyte Ave

Reading with Barbara Curry Mulcahy. FRI, Sept. 12, 7:30 pm

Reading with Camrose poet Anne le Drassay. FRI, Sept. 26, 7:30 pm

Reading with Coteau authors hosted by Curtis Gillespie. TUE, Sept. 30, 7:30 pm

LECTURES/WORKSHOPS**LIBERTY WORKSHOPS**

*413-4284

Workshops on the 1st SUN each month
SUN Sept 7 & SUN Oct. 5: Papermaking,
*Pre-register

MUSEUMS/DISPLAYS**PROVINCIAL MUSEUM OF ALBERTA**

12845-102 Ave. 453-9131

Main Feature Gallery:

DIAMOND JENNESS: The work and life of Diamond Jenness, who worked in the Arctic and lived among the Copper Inuit from 1913-18. Until Sept. 12.

Orientalization Gallery:

CROSSROADS PHOTOGRAPHIC SOCIETY: Highlights. Sept. 1-Nov. 3, 1997

MUSIC**ALBERTA COLLEGE CONSERVATORY OF MUSIC**

Muttart Hall, Alberta College, 10050
Macdonald Dr., 425-7401

Alberta College Faculty Recital: Anna Lee, Voice. 8 pm, SAT, Sept. 20, 1997

EDMONTON SYMPHONY ORCHESTRA

Winspear Centre, 4 Sir Winston Churchill Sq., 428-1108

MAGNIFICENT MASTER SERIES: SEASON PREMIERE. 8 PM, FRI, Sept. 19 -SAT, Sept. 20, 1997

PARADE OF POPS: POPS I, HURRAY FOR HOLLYWOOD! 8 PM, FRI, Sept. 26-SAT, Sept. 27, 1997

A LITTLE CHAMBER MUSIC: I: MAGIC OF THE MASTERS: SUN 2 PM, Sept. 28, 1997
SYMPHONY UNDER THE SKY: FANTASTIC FANFARE: 2 PM, MON, Sept. 1, 1997

ANNUAL VICTORIA FESTIVAL

GMCC Downtown Campus,
439-8744

Sticks & Stones: (Eve Cabaret):
Sept. 27, 1997

FESTIVAL PLACE

100 Festival Way, Sherwood Park, 449-3378

The Softones: North America's #1 dance band celebrate their Gold Record award. THU, Sept. 25, 2 pm.

LABOUR DAY '97

Caboto Park, 95 St-108 Ave,
474-4747

Sticks & Stones: Labour Day '97: 12-5 pm.
Sept. 1, 1997

RED BEER COLLECT

Department of Music, 342-3523

From Mikrokosmos to Makrokosmos... 8 pm, SAT, Sept. 20, 1997

UPTOWN FOLK CLUB

Parish Hall, Christ Church Anglican, 488-6649

Email: uptownfc@freenet.edmonton.ab.ca
http://www.freenet.edmonton.ab.ca/uptownfc/index.html

Non-profit and community-based folk music organization

Monthly events—open stages & concerts

WINTERIZATION '97

Sir Winston Churchill Sq.,
429-1992

Sticks & Stones: 11:30 am, Sept. 21, 1997

WINTERPEAK CENTRE

428-1414,
420-1247

PRO CORO CANADA: ODE TO MUSIC:
8 PM, MON, Sept. 15, 1997

THEATRE**CENTRE STAGE COMPANY**

Red Deer College,
340-4455

The Rich Man.

A bitter-sweet story of an immigrant factory worker who is mistaken for a rich man when he returns from Canada to his European homeland. Sept. 25-Oct. 4.

CIYADEL THEATRE

Shochor Theatre, 9828-101A Ave.
425-1820

Suddenly Last Summer:

A Seating Drama by Tennessee Williams one of The Classic Series. Part murder mystery and part poem—a young woman can claim her inheritance from her strong old aunt by denying what she saw. Sept. 6-28.

ILLUMINATIONS: DUNKIN' THEATRE

W.E.M.,
484-2424

Over The Rainbow:

"This ain't Kansas Dorothy!" In today's hectic fast paced world, people don't have the time for each other like they used to. Meet three hard edged reporters all present at this banquet to get the story of our heroes has big problems, but no time to solve them. There's an accident, and now our friends are in a strange new land solving their problems, forming friendships, singing and dancing. Until Sept. 6.

Dreaming of the Prom:

The Proms of the 50s are the most magical, we follow some young ladies as they prepare for their special evening. Sept. 13-Nov. 16.

MATFIELD DINNERS THEATRE

16615-109 Ave.
483-4051

Dream Dream Dream:

Neil Trovett a member of the Every Brother's Fan Club is about to lose his diner, home and job when... Until Sept. 7

Cash On Delivery:

Written by Michael Cooney. Eric Swann lost his job two years ago, but was afraid to tell his wife. Until he was able to find another job, he decided to run a scam of the Dept. of Social Services and make money by claiming benefits of every type imaginable for fictitious people who supposedly live in his house. Sept. 13-Nov. 9.

STUDIO THEATRE

Timms Centre for the Arts, U of A Campus,
492-2495

Love! Valour! Compassion! by Terrence McNally. At a secluded lake-side farmhouse north of New York, eight gay friends retreat from the city during three long weekends over one summer. Sept. 18-27, 1997

THEATRE NETWORK

Roxy Theatre, 10708-124 Street, 439-3729

Tinko's New Dress: Irreverent humor with strings attached by Ronnie Burckett Theatre of Marionettes. No preview. Based on the underground puppet shows of Mazi-occupied Czechoslovakia, this powerful fable unravels around the central character—a young puppeteer. Sept. 25-Oct. 12, 1997

VARIETY**FESTIVAL PLACE**

100 Festival Way, Sherwood Park, 449-3378

Magic Show: Featuring seven of the most illustrious magicians: SUN, Sept. 28, 2 pm.

OCTOBER 1997**ART GALLERIES — SHOWS/EVENTS & HAPPENINGS****ALBERTA CRAFT COUNCIL GALLERY**

10106-124 St., 488-6611,
488-5900

PASSAGES: TAKING A LEAP OF FAITH: Fabrics, color and quilting by Dorothy Clarke and Helen Berscheid. Until Oct. 25.

DUNKIN' THEATRE

12310 Jasper Ave., 482-2854

New figurative work by Saskatoon painter, Marie Lannoo. Until Oct. 8.

New watercolors by Edmonton painter, Jerry Heine. Meet the artist and opening reception Oct. 18, 2-4 pm. Oct. 18-29.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 422-6223

THE POOLE COLLECTION: More than 100 paintings and sculptures donated by the Poole family of Edmonton. **STILL-LIFE:** Selection of still-life paintings, sculpture and works on paper from the EAG collection. **THE VIDEO COLLECTION:** from the EAG collection. A new Permanent Collection Exhibition.

CHILDREN'S GALLERY: DEAD DUCKS?

THE STORY ON STILL LIFE: Things that kids can use to explore and create still life. Until Jan. 4.

NEW SCIENCE: Survey of contemporary art that explores the changing nature of scientific thought and specifically the emergence of post-rationalist sciences. Sept. 13-Nov. 9, 1997.

FRANCISCO GOYA—THE DISASTERS OF WAR: The series of etching-acquaints express Goya's angry reaction to the tragic events taking place around him. Sept. 13-Nov. 9, 1997

ELECTRUM DESIGN STUDIO

12419 Stony Plain Road, 482-1402.

NEVER JUST A CIGAR—FINE ART AND CIGARS: New works based on the cigar theme by 17 Alberta Artists representing the mediums of glass, clay, metal, wood photography and drawing. Until Oct. 18.

FAIR GALLERY

U of A, 1-1 Fine Arts Bldg., 112 St., 89 Ave., 492-2081

UNIVERSITY CLASS: CELEBRATING 25 YEARS OF THE UNIVERSITY OF ALBERTA'S GRADUATE PRINTMAKING PROGRAM: In conjunction with the Sightlines, an international symposium and exhibition program of printmaking and image culture. Until Oct. 19.

AIXINJUELUOYHUAN: Paintings by a nephew of the 1st emperor of China. Oct. 13-Nov. 9. Opening reception Oct. 30, 7-10 pm.

THE FRINGE GALLERY

The Paint Spot, BSMIT, 10516 Whyte Ave., 492-0240

With its subterranean location and raw unapologetic look, the Fringe Gallery's main objective is to provide a space where artists can come to be inspired.

Sculptures & drawings by Garth Moore. Thru Oct.

THE FRONY

12312 Jasper Ave., 488-2952

MUSICIANS: Ceramic sculpture by Pat Keenan. **IF YOU GO DOWN TO THE WOODS TODAY...** Pastels by Judy Hamilton. Until Oct. 12.

Paintings by Marlene Cox-Bishop. Oct. 13-Nov. 1.

MARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St., 426-4180

THAILAND PRINTS: New Prints from Thailand. Until Oct. 25.

LATITUDE 51

10137-104 St.,
423-5353

ILLUMINATIONS: International Polish Print Symposium in conjunction with the U of A's International Print Symposium, Latitude 53 presents work from 10 Polish print artists. A unique window into Eastern European print-making practices and aesthetics. Until Oct. 18.

PART OF THE FABRIC: Ontario artist Marguerite Larmand involves the community in the creation of unique installations. The work reflects her concern for the environment and her understanding of the specific communities that develop the work. Oct. 30-Feb. 7. Opening reception THU, Oct. 30, 8 pm.



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CLEANERS

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OPPERTSHAUSER GALLERY

The Multicultural Heritage Centre,
5411-54 St. Stony Plain,
963-2777

Christmas Show & Sale.
Oct. 30-Dec. 23, 1997.

PROFILES GALLERY

110 Grandin Park Plaza,
22 St. Winston Churchill Ave.,
St. Albert,
460-4310

CYOTES—MAKING TRACKS:
Oct. 1-Nov. 1.

Oct. 25: Dance/Pub Nite

PROFILES YOUTH GALLERY

Arden Theatre,
St. Albert Place,
5 St. Anne St. St. Albert
High School Art exhibit.

ROWLES & COMPANY LTD.

Mezz Level, 10130-103 St., 426-4035
7TH ANNUAL CANADIAN GLASS SHOW
Featuring the artworks of over 40
Canadian glass artists. Sept. 30-Dec 31
1997

SCOTT GALLERY

10411-124 St., 488-3619
PRINTWORKS: Lyndal Osborn, Gwen Frank,
Vincent Sheridan, Sean Caulfield, John
Snow, Arthur Zajder, Christine Koch,
Romero Britto, David Armstrong, Until
Oct. 18
NEW DIRECTIONS: Works by Leslie Poole
Oct. 13-Nov. 1

SNAP PRINT GALLERY

10137-104, back of Latitude 53, 423-1492
ALBERTA PRINTMAKING COOPERATIVES
EXHIBITION: Part of Sightlines International
Symposium, on Printmaking and Images
Culture. Until Oct. 18.

MR JONES Blair Brennan, Daryl Rydman
and Jim MacGregor. Oct. 13-Nov 23
Opening reception Oct. 30, 8 pm

SPECIALTY GALLERY

284 Saddlebark Rd
27 Ave & 116 St.
437-1192
Originals by Jean Elizabeth Tait
Until Oct. 12
Solo show by Stefan Melnechenko,
originals in acrylic, Edmonton and Ukraine
landscapes
Oct. 13-Nov 15

VANDERLIE GALLERY

10344-134 St.
452-0286
ONE STEP, REMOVED: A series of 14
mountain landscape paintings by David
Alexander. A full color catalogue published
by Vanderliele Gallery is available
Oct. 2-21

SPECIAL EVENT: An evening of fine music
and fine art, the Edmonton Piano Chamber
Society performs works by Schubert and
Shostakovich at the Gallery with paintings
by David Alexander on display
SAT. Oct. 4

Recent figurative paintings by Sam Lam
based on fragments of classical sculpture
Oct. 13-Nov 11

IRIDIAN HUGHES GALLERY

9860 90 Ave. 433-0388
Solo exhibition, works by Norm Pantel
Until Oct. 28

COMEDY

HORIZON STAGE

Horizon Stage, 1001 Calahoo Road, Spruce
Grove, 962-8995
LORNE ELLIOTT: 7:30 PM, Fri. Oct. 24,
1997

DANCE

THE ARDEN

5 St. Anne St. St. Albert, 459-1542

BRIAN WEBB DANCE:

MAHAKAL: Chandralekha, Co-production
Brian Webb Dance Company and The
Arden Oct. 10-11

JUBILEE AUDITORIUM

Jubilee Auditorium, 11455-67 Ave., 988-8914
Ukrainian National Army Song & Dance
Company: Oct. 6, 97
Ukrainian Shumka Dancers: Student
Matinee, Oct. 24, 97

JUBILEE AUDITORIUM

Jubilee Auditorium, 11455-67 Ave., 424-5278
ALBERTA BALLET GROUP OF SEVEN BY
THE GROUP OF THREE, Alberta Ballet with
the Edmonton Symphony Orchestra, Oct.
31 & Nov. 1, 1997

Dance: an amalgamation of body and mind

The Brian Webb Dance Company celebrates its 19th season with a caption that defines the eight presentations of risk-taking dance that engages our desire for athletic physicality and intellectual stimulation. The season encourages the interaction of the various segments of our diverse community and shows that groups may work together without competition.

Our September 5-6 season opens with *Dancemakers*, one of Canada's acclaimed companies. Returning from a tour of the Mediterranean, the company is in Edmonton for five weeks. Their stay culminates in performances of the *Trilogy of Sable/Sand* (1997). This is artistic director *Serge Bennathan's* award-winning celebration of his heritage in evocative tableaux that defines his company's risky way of hurtling through space while revealing an emotional intensity that is totally uninhibited. *Dancemakers* is the company-in-residence at the third annual *Choreographic Intensive for Emerging Choreographers*, sponsored by the partnership between the Brian Webb Dance Company and Grant MacEwan Community College. This year the four choreographers are Anne Troake (St. Johns, Nfld.), Chris Duban (now of Winnipeg), Kathy Ochoa (Edmonton) and Karen Guttman (Toronto), and a recent graduate of the GMCC program. They will be monitored in their creative process daily by Serge and I. On August 29, their works in progress will be presented at the John L. Haer Theatre.

October 10-11 sees the Brian Webb Dance Company's first presentation from outside North America. As part of Canada's *Year of Asia Pacific*, the renowned company from India *Chandralekha* will tour Canada with the award-winning *Mahakal*. *Chandralekha's* work defines the progress of traditional dance into contemporary creation. Based on the classical Indian dance form *Bharatanatyam*, she explores her contemporary Indian society. The Brian Webb Dance Company is proud to combine its resources with the Arden to introduce *Chandralekha*.

Holy Body Tattoo makes its Edmonton premiere on November 7-8 with *Our Brief Eternity*, which the BWDC partnered in commissioning with *CanDance Network* and its Creation Fund. This Vancouver company, directed by *Dana Gingras* and *Noam Gagnon*, is celebrated across Canada and Europe. They come to Edmonton after performances at Montréal's *Festival de Nouvelle Danse*. They are wild! They are dangerous! They are beautiful! They are undoubtedly one of Canada's leaders in defining the dance of tomorrow.

Passages (*Five Senses With Five Seasons*) by Edmonton choreographer *Usha Gupta* completes the first half of our season December 12-13. Celebrated in both Canada and India as a fine Kathak dancer and singer, Usha will fuse virtues of Kathak and western modern dance in a work she not only choreographed but for which she also composed the music! It will be a pleasure for the Brian Webb Dance Company to present such a risk-taker from our own community.

On January 23-24, *Floating Inland*, a project of the Brian Webb Dance Company and *New Dance Horizons* to develop the dialogue between prairie dance artists, premieres with three artists: myself, *Robin Poitras* (Regina) and *David Monk* (Calgary) with performances here and in Regina. Will we define a prairie aesthetic, a prairie way of dancing, a prairie way of celebrating our vast landscape? Time will tell! I am excited in this event to premiere a new work in which I collaborate with Edmonton sculptor and printmaker *Lyndal Osborn*.

The third visit of master dance artist *Paul André Fortier* will be on February 27-28 when he performs in his quarter *La Part des Anges*. With him will be the fabulous dancers *Peggy Baker*, *Gloconda Barbuto* and *Robert Millieur*. *Paul André's* visits always stimulate much positive discussion and joy in celebrating dance.

We will introduce a new initiative March 27-28 when we inaugurate a three-year commitment to local dance artists *Tania Alvarado* and *Kathy Ochoa*. To encourage the development of these two extremely-talented Edmontonians, we will present them annually and represent them to other presenters across Canada. To do so will be a real treat.

The season concludes with *Compagnie Marie Chouinard* May 8-9. Again partnering with the Arden, we will introduce one of Canada's most internationally-celebrated dance groups. Marie gives her personal vision on contemporary classics first introduced by *Najinsky!* *The Rite of Spring* and *Afternoon of a Faun* have secured her as a major star. The performances of her masterpieces are the synthesis of the Brian Webb Dance Company's season mandate.

09 '97
September 5-6
The Trilogy of Sable/Sand (1997)
Dancemakers

10 '97
October 10-11
Mahakal
Chandralekha
The Arden • BWDC Co-production

11 '97
November 7-8
Our Brief Eternity
Holy Body Tattoo

12 '97
December 12-13
Passages
(Five Seasons With Five Senses)
Usha Gupta

1997/98 Season

Dance an Amalgamation of Body and Mind.

The Brian Webb Dance Company

01 '98
January 23-24
Floating In Land
David Monk
Robin Poitras
Brian Webb

02 '98
February 27-28
La part des anges
Fortier Danse Creation

03 '98
March 27-28
Local Choreographers
- *Tania Alvarado*
- *Kathy Ochoa*

05 '98
May 8-9
The Rite of Spring
- *prélude à l'après*
- *midi d'un faune*
Compagnie Marie Chouinard

LECTURES/WORKSHOPS

SUBTEXT WORKSHOPS

*413-4284

Workshops on the 1st SUN each month
SUN Sept. 7 & SUN Oct. 5: Papermaking.
*Pre-register.

UPCOMING MUSIC INDUSTRY SYMPOSIUM

428-3372
Oct. 17-19: Covering all aspects of the industry, Calgary

DA CAMERA SINGERS WORKSHOPS

436-4160
Oct. 2-5: Sing Bach Choral Workshop for voice students, choir conductors and choristers who love to sing Bach.

LITERARY

THE BOOKS COLLECTIVE

448-0590

Launch of *My Tongue All Thumbs* by Gerry Dotto. Visual Poetry Oct., 1997

Release of *Tessier's 6*: the 6th collection of stories and poems from the greatest SF authors across the country

ONLASH BOOKS

10640 Whyte Ave.

Reading by participants in Eunice Scarfe's *The Blank Page Project*. FRI, Oct. 3, 7:30 pm.

Readings by the *Stroll of Poets*. SUN, Oct. 5, 1-4:30 pm

Launch of two poetry books: *The Possibilities of Thirst* by Jannie Edwards and *The Blue Not Seen* by Lorie Miesek, published by Rowan Books. Oct. 17, 1997

STROLL OF POETS FESTIVAL 1997

Old Strathcona, Various Locations

Oct. 5

MUSEUMS/DISPLAYS

CITY MALL

Heritage Rm., 423-9922

YWCA of Edmonton, 90th Anniversary Celebration. Historical display, quilts and aprons (Chilean tapestries). FRI, Oct. 24, 3-7 pm.

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave., 453-9131

Orientation Gallery.

CROSSROADS PHOTOGRAPHIC SOCIETY: Highlights. Sept. 1-Nov. 3, 1997

MUSIC

THE ARDEN

459-1542

COMRADRES: Oscar Lopez & James Keelahan. Oct. 3, 7:30 pm

LEAHY: Fiddle/Celtic Music. Oct. 23 (Tentative)

ALBERTA COLLEGE CONSERVATORY OF MUSIC

Mutart Hall, Alberta College, 10050

Macdonald Dr., 425-7401

Alberta College Faculty Recital: Corey Hamm, Solo piano 8 pm, SAT, Oct. 18, 1997

EDMONTON SYMPHONY ORCHESTRA

Winspear Centre, 4 Sir Winston Churchill Sq., 428-1108

MAGNIFICENT MASTER SERIES: Special Guest: Ewa Pablocka, Piano; Conductor: Grzegorz Nowak. 8 PM, FRI, Oct. 24-SAT, Oct. 25, 1997

MAGNIFICENT MASTER SERIES: Special Guest: Gil Shaham, Violin, Conductor: Grzegorz Nowak. 8 PM, FRI, Oct. 10 1997-SAT, Oct. 11, 1997

PARADE OF POPS: POPS 2: THE JOY OF SAX: 8 PM, FRI, Oct. 17-SAT Oct. 18, 1997

THE LIGHTER CLASSICS: TLC 1: SHIMMERS OF BRILLIANCE. 8 PM, Oct. 2, 1997

SUPER SPECIALS: 1: QUARTETTO GELATO: TUE, Oct. 28, 1997

SATURDAYS FOR KIDS: 1: MOONLIGHT EXPRESS: Special Guest: Fred Penner, SAT 2 PM, Oct. 4, 1997

A LITTLE CHAMBER MUSIC: 2: STRING FANTASIA. SAT 2 PM, Oct. 19, 1997

FESTIVAL PLACE

100 Festival Way, Sherwood Park, 449-3378

Tim Tamashiro: lounge and cocktail, Canada's Greatest Crooner. SAT, Oct. 11, 7:30 pm

Long John Baldry: rock and blues, acoustic two-man set. SUN, Oct. 19, 7:30 pm

The Strathcona County Community Orchestra, SUN, Oct. 26, 2 pm.

HORIZON STAGE

Horizon Stage, 1001 Calahoe Road, Spruce Grove, 962-8995

SPECIAL EVENT: FRANK MILLS: 7:30 PM, FRI, Oct. 3, 1997

MANIFESTO DISTRO & GALLERY

10043-102 St., 423-7901

Autumn Leaves: Sticks & Stones in concert with Storyteller Gail de Vos and Edmonton's Accordion Goddess Raylene Campbell, starts 8 pm, Oct. 17-18, 1997

PRO CORD CANADA

Convocation Hall, U of A.

420-1247

A JOURNEY THROUGH CANADIAN MUSIC: 8 PM, THU, Oct. 23, 1997

RED DEER COLLEGE

Department of Music,

342-3523

An Evening with Duke Thompson, Mainstage, 8 pm, SAT, Oct. 4, 1997

Afternoon Show, Mainstage, 1 pm, THU, Oct. 9, 1997

THE WORD IS OUT FESTIVAL!

Old Strathcona Bus Barns,

422-8216

Sticks & Stones: (Tentative) Presented by the Alberta Book Fair Society. 10 am-6 pm, Oct. 26, 1997.

SPECIAL EVENTS

THE WORD IS OUT!

Old Strathcona, Arts Barns,

422-8216, 422-8174

Edmonton's 14th Annual Book Festival: featuring national, international and local talents, family activities. Oct. 26, 1997.

THEATRE

CATALYST THEATRE

8529-103 St., 431-1750

Go West:

Dummies Theatre. Where would you be if you could be anywhere in the world? Two couples, one from Montreal the other from Vancouver make their way across the country. October 1-5

Catalyst Country Fair: Oct. 18

CENTRE STAGE COMPANY

Red Deer College,

340-4455

The Rich Man:

A bitter-sweet story of an immigrant factory worker who is mistaken for a rich man when he returns from Canada to his European homeland. Until Oct. 4.

CITADEL THEATRE

MacLab Stage, 9828-101A Ave,

426-4811

Othello:

A Monumental Tragedy by William Shakespeare, The Classic Series. Othello, a great Moorish general, is betrayed by his soldiers and felled by jealousy of his new wife, Desdemona. Oct. 25-Nov. 23.

Shoctor Theatre, 9828-101A Ave, 425-1820

Ninguis:

A Spectacular Family Event by Furano Natural Studio, Japan. The Contemporary Series: What happens to a community when they allow clear cutting in their forests. A Cautionary tale of environmental responsibility. Oct. 7-12.

GRANT MACGRAW COMMUNITY COLLEGE

John L. Haas Theatre,

10046-156 St.

497-4470

The Secret Garden: Oct. 22-26

JUBILATIONS DINNERS THEATRE

W.E.M., 484-2424

Dreaming of the Prom:

The Proms of the 50s are the most magical, we follow some young ladies as they prepare for their special evening. Until Nov. 16.

WATFIELD DINNERS THEATRE

16615-109 Ave., 483-4051

Cash On Delivery:

Written by Michael Cooney. Eric Swann lost his job two years ago, but was afraid to tell his wife. Until he was able to find another job, he decided to run a scam of the Dept. of Social Services and make money by claiming benefits of every type imaginable for fictitious people who supposedly live in his house. Until Nov. 9.

STAGE POLARIS

Kaasa Theatre,

Lower Level of Jubilee Auditorium,

11455-87 Ave,

432-9483

CHILDREN'S THEATRE SERIES:

Snow White and the Seven Dwarfs: With only three characters, an interactive play the audience members join Snow White, the wicked Queen and create the timeless journey of Snow White's escape... Oct. 3-5, 10-12, 17-19

FAMILY THEATRE SERIES:

Shakespeare & the Indians: After a wagon train massacre, a boy is taken in by three rugged Mountain Men. Oct. 23-26, Oct. 13-Nov. 2, Nov. 6-9, 1997.

THEATRE NETWORK

Roxby Theatre, 10708-124 Street,

439-3729

Tinka's New Dress:

Irreverent humor with strings attached by Ronnie Burkett Theatre of Marionettes. No preview. Based on the underground puppet shows of Nazi-occupied Czechoslovakia, this powerful fable unwinds around the central character—a young puppeteer. Until Oct. 12, 1997

WALTERDALE THEATRE

10322-83 Ave,

439-2845

Angel Street:

By Patrick Hamilton. Flickering gaslights, noises in the night, misplaced items and a mysterious unsolved murder. Oct. 15-25

VARIETY

THE HAUNTED HALLS:

Festival Place, 100 Festival Way,

Sherwood Park,

439-3378

The ghosts that haunt the catwalks and ball halls of the Festival Place theatre return for a night of thrills and chills for the entire family! THU, Oct. 30, 5 pm.

HALLOWEEN

The Multicultural Heritage Centre,

5411-54 St. Stony Plain,

963-2777

Haunted House. Oct. 27, 1997

THANKSGIVING DAY BUFFET

The Multicultural Heritage Centre,

5411-54 St. Stony Plain,

963-2777

In the Homesteader's Kitchen. Oct. 12, 1997

NOVEMBER 1997

ART GALLERIES — SHOWS/EVENTS & HAPPENINGS

ALBERTA CRAFT COUNCIL GALLERY

10106-124 St., 488-6611,

488-5900

A HOLIDAY CELEBRATION OF CRAFT: Celebrating the multicultural nature of the holiday season in Canada we will be displaying craft created by over 200 craft producers. Nov. 1, 1997-Jan. 3, 1998.

BURNHAMNET

12310 Jasper Ave,

482-2854

Christmas Gallery Walk Weekend featuring new work by gallery artists including Rod Charlesworth, Jeff Burgess, Doris Larson, Grant McConnell, Andre Petterson, Joanne Cardinal-Schubert, Phil Shell and Margaret Vanderhaeghe. Nov. 29-30.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 422-6223

THE POOLE COLLECTION: More than 100 paintings and sculptures donated by the Poole family of Edmonton. STILL-LIFE: Selection of still-life paintings, sculpture and works on paper from the EAG collection. THE VIDEO COLLECTION: from the EAG collection. A new Permanent Collection Exhibition.

CHILDREN'S GALLERY: DEAD DUCKS? THE STORY ON STILL LIFE: Things that kids can use to explore and create still life. Until Jan. 4.

NEW SCIENCE: Survey of contemporary art that explores the changing nature of scientific thought and specifically the emergence of post-rationalist sciences. Until Nov. 9, 1997.

FRANCISCO GOYA—THE DISASTERS OF WAR: The story of etching-acquaints express Goya's angry reaction to the tragic events taking place around him. Until Nov. 9, 1997

ALISON WILDING: Recent sculptures by London-based artist Alison Wilding, one of the group "New British Sculptors", with use of diverse materials, emphasis on surface and juxtaposition of elements. Nov. 22, 1997-Jan. 18, 1998

REAL OBJECTS: Contemporary sculpture in Alberta that focuses on a strong sense of the object's presence as a thing itself. Nov. 22, 1997-Jan. 18, 1998.

PAK GALLERY

U of A, 1-1 Fine Arts Bldg,

112 St., 89 Ave,

492-2081

AIXINJUELUOYHUAN: Paintings by a nephew of the 1st emperor of China. Until Nov. 9.

ROBERT VON ESCHEN (MFA Painting) Graduating exhibition. Nov. 18-30. Opening reception Nov. 20, 7-10 pm.

THE PRINCE GALLERY

The Paint Spot, BSMT,

10516 Whyte Ave,

432-0240

With its subterranean location and raw unapologetic look, the Fringe Gallery's main objective is to provide a space where artists can come to be inspired. Sculpture by Cornelia Ostrovitz. Thru Nov.

THE FRONT

12312 Jasper Ave, 488-2952

Paintings and sculpture by Raffaila Montemurra and Pat Strakowski. Nov. 7-22. Christmas Show, gallery artists. Nov. 29-Dec. 31.

LATITUDE 51

10137-104 St., 423-5353

PART OF THE FABRIC: Ontario artist Marguerite Larmann involves the community in the creation of unique installations. The work reflects her concern for the environment and her understanding of the specific communities that develop the work. Until Feb. 7.

PROFILES GALLERY

110 Grandin Park Plaza,

22 Sir Winston Churchill Ave,

St. Albert, 460-4310

Works by Robert Sinclair. Nov. 5-29.

Taste of St. Albert, a visual, performing and culinary arts festival. Nov. 7-8.

PROFILES YOUTH GALLERY

Arden Theatre, St. Albert Place, 5 St. Anne St. St. Albert

High School Art exhibit.

HOWLES & COMPANY LTD.

Mezz Level, 10130-103 St., 426-4035

7TH ANNUAL CANADIAN GLASS SHOW: Featuring the artworks of over 40 Canadian glass artists. Until Dec. 31, 1997.

SCOTT GALLERY

10411-124 St., 488-3619

MOUNTAIN ONLYNESS: Featuring watercolors and acrylics from the Bow Valley Series by Robert Sinclair. Nov. 8-22. NEW WORKS: by Katerina Mertikas. Nov. 29-Dec. 20.

THEATRE NETWORK SEASON 1997-8

Tinka's

A very human satire... with strings attached
Ronnie Burkett Theatre of Marionettes
Sept. 25 • Oct. 12, 1997

Life Skills

When it feels like it's been Monday all week
by David King
Nov. • 18, 1997

Atlantis

Providing heat for the winter
by Maureen Hunter
Jan. 20 • Feb. 8, 1998

The Heart As It Lived

Mind-bending messages straight up
by Mansel Robinson
Feb. 17 • Mar. 8, 1998

That Woman

A distinct voice delivers universal truths
by Daniel Denis
Mar. 24 • Apr. 5, 1998

Martin Yesterday

A brand new work from our most renowned playwright
by Brad Fraser
May 5 • 24, 1998

Season Subscriptions

start @ \$60.00

453-2440

We're living in sin—and we want you to join us

Theatre Network and the Phoenix Theatre have shackled up. So... we're an item. In May of this year, Edmonton's free-thinking theatres eloped and you should see the sparks! Theatre Network—the oldest alternative theatre in Edmonton, the breeding ground for homegrown talent like k.d. lang and Brad Fraser, the stage of Sterling Award-winning productions—warmly embraced the Phoenix—innovator, experimenter, wild child. It wasn't that hard: a few drinks, a nudge, some smoldering glances. The relationship is magnetic, chemical, risqué. Neighbors might start complaining about the noise. It's quite the production.

Want to watch?

The benefit to you of this conjugal conjunction is something no voyeur can beat: six passionate plays, holdovers from the Fringe and the Syncrude NeXt Generation Arts Festival. A sensual season that proves our love child, the New Theatre Network, is growing bigger, better, healthily and strong.

It's a dark and Walterdale season... Don't miss a creepy minute!

Gothic settings,
mysterious deaths, ghosts
and lots of intrigue. That's the
1997-98 season presented by the
Walterdale Playhouse. And you can be a part of it all
with a

Season Subscription

You won't want to miss
Angel Street, a Victorian murder
I Hate Hamlet, a ghostly comedy
Blood Relations, the story of an infamous murder
Tiger's Heart, a gritty drama
The Duchess of Malfi, a classic dark drama

Subscribe by Sept. 1 and receive a
free ticket to An Evening of One Acts, Walterdale's
fourth annual playwright's workshop.
It's easy to enjoy our dark and Walterdale season.
Subscriptions are only \$42 (\$37 for students
and seniors!) and are available from

In person: Jubilee Auditorium box office
By mail: Ticketmaster, 1800 Scotia Place,
Tower One, 10060 Jasper Ave., Edmonton T5J 3R9
By phone: Artsline 424-3136

Visa, Mastercard and Amex are welcome.
But you must act fast. Season tickets are available by
mail only until Sept. 30 or in person to Oct. 14.



Walterdale Playhouse
10322-83 Ave., Edmonton

SNAP PRINT GALLERY

10137-104, back of Latitude 53,
423-1492

MR. JONES: Blair Brennan, Daryl Rydman
and Jim MacGregor. Until Nov. 23

SPECIAL T-GALLERY

284 Saddleback Rd., 27 Ave & 116 St.
437-1192

Solo show by Stefan Melnechenko,
originals in acrylic, Edmonton and Ukraine
landscapes. Until Nov. 15
Federation of Canadian Artists. Nov. 19,
1997-Jan. 10, 1998

VANDERLEELJE

10344-134 St.
452-0286

Recent figurative paintings by Sam Lam
based on fragments of classical sculpture
Until Nov. 11
New sculpture by Simon Black. Nov. 29-
Dec. 1

ZIGLER HUGHES GALLERY

9860-90 Ave. 433-0388

Solo exhibition, works by Degen Lindner
Nov. 1-Dec. 2

COMEDY

HORIZON STAGE

Horizon Stage, 1001 Calahoo Road, Spruce
Grove. 962-8995

MARY LOU FALLIS: 7:30 PM, SAT, Nov. 1,
1997

DAVID PARKER: A sign of Something
Good: 1 PM, SAT, Nov. 15, 1997

DANCE

GRANT MACLEWAN COMMUNITY COLLEGE

John L. Haas Theatre, 459-1542

BAVIAN WEBB DANCE

OUR BRIEF ETERNITY: Holy Body Tattoo
Nov. 7-8, 1997

HORIZON

1001 Calahoo Rd., Spruce Grove, 962-8995
DECIDEDLY JAZZ DANCEWORKS: Music For
The Eyes: Sat. Nov. 22, 1997

JUBILEE AUDITORIUM

Jubilee Auditorium, 11455-87 Ave, 424-5278

ALBERTA BALLET

GROUP OF SEVEN BY THE GROUP OF
THREE. Alberta Ballet with the Edmonton
Symphony Orchestra. Nov. 1, 1997

LECTURES/WORKSHOPS

UPCOMING MUSIC INDUSTRY SEMINARS

428-3372

Nov. 15-17: Covering all aspects of the
industry, Edmonton

MUSEUMS/DISPLAYS

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave.

453-9131

Orientation Gallery

CROSSROADS PHOTOGRAPHIC SOCIETY

Highlights. Sept. 1-Nov. 3, 1997

Second Fl., W

MUSEUMS/DISPLAYS

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave. 453-9131

SYNCRUDE CANADA ABORIGINAL PEOPLES
GALLERY: About people, their history and
the loss and regaining of their human
rights. Opens Nov. 30, 1997 (Ongoing)

MUSIC

ALBERTA COLLEGE CONSERVATORY OF

MUSIC

Mustart Hall, Alberta College,

10050 Macdonald Dr., 425-7401

Alberta College Music Festival. Nov. 12-15,
1997

ALBERTA COLLEGE CONSERVATORY OF

MUSIC

Mustart Hall, Albert College,

10050 Macdonald Dr.,

428-1851, ext. 229

Alberta College Percussion Ensemble, John
McCormick, conductor. 7:30 pm, WED,
Nov. 26, 1997

THE ARDEN

The Arden,

459-1542

INTILUMANI: World Music, Chile. Nov. 2
(Tentative)

CITY MEDIA CLUB

6005-103 St. (CKER Bldg), 433-5183

All Soul's Night: Sticks & Stones with guest

Beat Poet Minister Faust! opens 8 pm

Nov. 1, 1997

COMMUNICATION HALL

U of A,

492-2949

Pianist Stephane Lemelin, works by
Schoenberg, Schumann, Forsyth and Ravel,
FRI, Nov. 21, 1997

EDMONTON SYMPHONY ORCHESTRA

Winspear Centre,

4 Sir Winston Churchill Sq.,

428-1108

MAGNIFICENT MASTER SERIES. SPECIAL
EVENT. DESSERTS FROM THE STARS! 8
PM, FRI, Nov. 14-SAT Nov. 15, 1997

THE LIGHTER CLASSICS: TLC 2: TALES OF
SHAKESPEARE. 8 PM, Nov. 6, 1997

SATURDAYS FOR KIDS: 2. PERCUSSION

POWER. 2 PM, SAT, Nov. 8, 1997

SATURDAYS FOR KIDS: 3. WHERE IS
LAZLO'S LAMB! Special Guests: Cifra

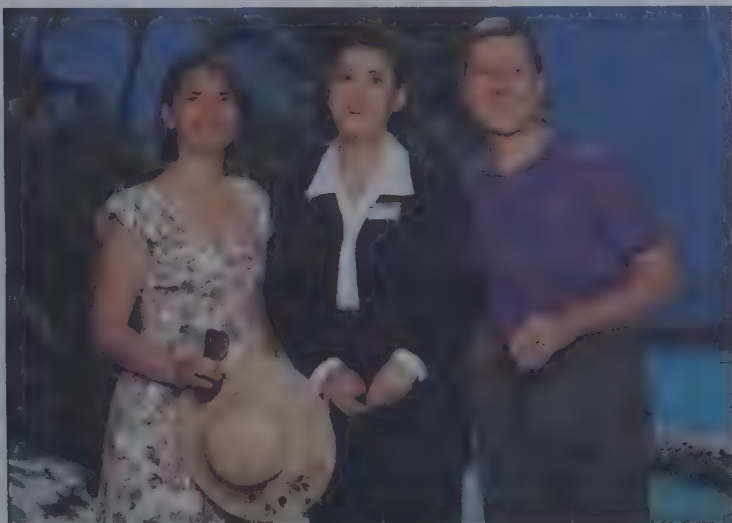
Hungarian Folk Music Ensemble, Edmonton

Cordas Dancers, 2 PM, SAT,

Nov. 22, 1997

A LITTLE CHAMBER MUSIC: 3: instrumental

interludes. SUN 2 PM, Nov. 23, 1997



AMA Member Claudette Ouimet, AMA Travel Agent Valeska Phipps, AMA Member Frank Gregory

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And all the trust will come shining through the moment you speak with a professional AMA trained consultant. You see, at AMA, travel consultants are people just like you and me. When it comes to travel they understand what you want. They've been there. AMA Travel will provide you with all the information you need for a perfect vacation. You could say, AMA Travel is "travellers working for travellers".

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• Calgary Willows 278-4840 • Banff 762-2356 • Canmore 672-3391 • Fort McMurray 743-2442 • Grande Prairie 538-1152

• Lethbridge 328-7921 • Medicine Hat 527-8061 • Red Deer 342-6633

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FESTIVAL PLACE

100 Festival Way,
Sherwood Park,
449-1378

The Festival Singers: Choir,
MON, Dec. 8, 7:30 pm.
FireSide Al: Alan Matland and guitarist Paul
Bernard, Christmas concert: Dec. 21, 2
pm.

RED DEER COLLEGE

Department of Music,
342-3523

Afternoon Show, Mainstage, 1 pm, THU,
Nov. 6, 1997
An Evening Out, Mainstage, 8 pm, THU,
Nov. 6, 1997
Student Recital, Studio C, Noon, FRI, Nov.
7, 1997
Student Recital, Mainstage, Noon, WED,
Nov. 12, 1997
Coffee House, Studio A, 7:30 pm, WED,
Nov. 19, 1997

EDMONTON OPERA

Jubilee Auditorium, 11455-87 Ave, 424-4040
ROMEO ET JULIETTE: Nov. 29, Dec. 2 &
4, 1997

EDMONTON VOCAL MINORITY

Strathcona Arts Barns, 488-0527
Hallowe'en Fantasy, Nov. 1, 1997

SPECIAL EVENTS

THE NEW CAMEO CRAFT SHOW & SALE

Shaw Convention Centre,
Nov. 5-9, 1997

CHRISTMAS CRAFT FAIR

The Multicultural Heritage Centre, 5411-54
St. Stony Plain, 963-2777
Santa's Workshop opens Nov. 9, 1997.

THEATRE

CATALYST THEATRE

8529-103 St.
431-1750

JAM 97: A festival of collaboration, three
teams of Edmonton-based artists create
three new half hour pieces, Nov. 5-9.

RED DEER COLLEGE

340-4455

A Christmas Carol: Musical theatre
celebration of Charles Dickens's classic
tale. Nov. 29-Dec. 6, Dec. 27-31. Gala
performance, Nov. 26.

CITADEL THEATRE

MacLab Stage,
9828-101A Ave,
426-4811

Othello: A Monumental Tragedy by William
Shakespeare, The Classic Series. Othello, a
great Moorish general, is betrayed by his
soldiers and felled by jealousy of his new
wife, Desdemona. Until Nov. 23

GRANT MACLEAN COMMUNITY COLLEGE

John L. Haas Theatre,
10046-156 St, 497-4470

Joseph Andrews: Nov. 26-30.

HORIZON STAGE

1001 Calahoo Rd., Spruce Grove, 962-8995
Wings: The story of Emily Sulson, a
woman hauntingly suspended between life
and death after suffering the life-shattering
experience of a stroke.
THU-SAT, Nov. 6-8, 1997

JUBILEE DINNER THEATRE

W.E.M., 484-2424

Dreaming of the Prom: The Proms of the
50s are the most magical, we follow some
young ladies as they prepare for their
special evening. Until Nov. 16.
Flatland Jamboree: The whole town
figures old Zeke has lost his marbles as he
organizes this jamboree but the voices told
him... "build it and they will come..."
Nov. 21, 1997-Feb. 1, 1998

HAYFIELD DINNER THEATRE

16615-109 Ave, 483-4051

Cash On Delivery: Written by Michael
Cooney, Eric Swann lost his job two years
ago, but was afraid to tell his wife. Until he
was able to find another job, he decided to
run a scam of the Dept. of Social Services
and make money by claiming benefits of
every type imaginable for fictitious people
who supposedly live in his house
Until Nov. 9.

Buddy (The Buddy Holly Story): Written
by Alan Janes. The history of one of the
great icons of rock'n roll, his beginnings,
rise to fame and glory and his tragic death.
Nov. 13, 1997-Jan. 18, 1998.

THE MULTICULTURAL HERITAGE CENTRE

5411-54 St. Stony Plain, 963-2777

Mystery Dinner Theatre. Nov. 22, 1997

STAGE POLARIS

Kaasa Theatre,
Lower Level of Jubilee Auditorium,
11455-87 Ave., 432-9483

CHILDREN'S THEATRE SERIES:

Babes In Toyland: (Musical) Once you
cross it's borders, things will never be the
same. All of Mother Goose Land is astir
over the rivalry between miserly, mean-
hearted Uncle Barney and young,
handsome Alan for the love of Mistress
Mary Quite Contrary. Nov. 21-23, 28-30,
Dec. 5-7, 12-14, 19-21

FAMILY THEATRE SERIES:

Shakespeare & the Indians: After a
wagon train massacre, a boy is taken in by
three rugged Mountain Men. Nov. 1 & 2,
Nov. 6-9, 1997.

Babes in Toyland: Victor Herbert's
beautiful and timeless score leads us
through the adventure
Nov. 29-Dec. 21, 1997.

STUDIO THEATRE

Timms Centre for the Arts,
U of A Campus,
492-2495

I Am Yours:

by Judith Thompson Unable to leave or
love her husband, Dee has a casual affair
with her building manager. &
Spokesong: by Stewart Parker in
Reperory. Frank owns a bicycle shop in
Belfast and is convinced the city should
purchase bicycles for public use. Nov. 13-
15, Nov. 29-Dec. 6, 1997.

THEATRE NETWORK

Roxy Theatre,
10708-124 Street,
439-3729

Life Skills:

When it feels like it's been Monday all week
by David King, John Cooper in his New
Theatre Network directing debut. Comedy
about people trying to cope while tripping
over the little things in life. A hysterical
search for solutions to life's everyday
challenges.
Preview Nov. 18, 19, Nov. 20-30.

WORKSHOP WEST THEATRE

3rd Space,
11516-103 St.
497-5955

Springboards: New Play Festival:
A celebration of playwrighting, includes play
readings and workshops and discussion of
stage design possibilities in an intimate
cabaret setting. Nov. - Dec. 1997

DECEMBER 1997

ART GALLERIES — SHOWS/EVENTS & HAPPENINGS

ALBERTA CRAFT COUNCIL GALLERY

10106-124 St.
486-6611, 488-5900

A HOLIDAY CELEBRATION OF CRAFT:
Celebrating the multicultural nature of the
holiday season in Canada we will be
displaying craft created by over 200 craft
producers. Until Jan. 3, 1998.

EDMONTON ART GALLERY

219 Winston Churchill Sq., 422-6223

THE POOLE COLLECTION:
More than 100 paintings and sculptures
donated by the Poole family of Edmonton.
STILL-LIFE:
Selection of still-life paintings, sculpture
and works on paper from the EAG
collection.

THE VIDEO COLLECTION: from the EAG
collection. A new Permanent Collection
Exhibition.
CHILDREN'S GALLERY: DEAD DUCKS?
THE STORY ON STILL LIFE: Things that kids
can use to explore and create still life.
Until Jan. 4.

EDMONTON ART GALLERY

219 Winston Churchill Sq., 422-6223

ALISON WILDING: Recent sculptures by
London-based artist Alison Wilding, one of
the group "New British Sculptors", with
use of diverse materials, emphasis on
surface and juxtaposition of elements.
Nov. 22, 1997-Jan. 18, 1998

REAL OBJECTS: Contemporary sculpture in
Alberta that focuses on a strong sense of
the object's presence as a thing itself. Nov.
22, 1997-Jan. 18, 1998.

GUIDO RENI—JUPITER AND EUROPE: An
exceptionally beautiful painting by one of
the foremost artists of the Italian 17th
Century. Dec. 19, 1997-Feb. 15, 1998.

FAIR GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St, 89 Ave,
492-2081

JEFFERY KAM: (MFA Painting) Graduating
exhibition. Dec. 9-21.

THE PRINCE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave,
432-0240

With its subterranean location and raw
unapologetic look, the Fringe Gallery's
main objective is to provide a space where
artists can come to be inspired.
Works by Sidel N Bradley, Thru Dec.

THE FRONT

12312 Jasper Ave,
488-2952

Christmas Show, gallery artists.
Until Dec. 31.

GROUP OF SEVERAL

488-8159

A collective of Edmonton-based
photographers, professional and amateurs,
united to produce photography as fine art.

MARCOUILL HOUSE GALLERY

3rd Floor, 10215-112 St, 426-4180
EDMONTON 2000: Presented by F.O.P.
Dec. 4-31.

LATITUDE 53

10137-104 St, 423-5353

PART OF THE FABRIC Ontario artist
Marguerite Larmann involves the
community in the creation of unique
installations. The work reflects her
concern for the environment and her
understanding of the specific communities
that develop the work. Until Feb. 7.

ANNUAL MEMBERS' EXHIBITION: A multi-
media exploration of the work produced
by Latitudes's diverse membership.
Dec. 4-Jan. 3. Opening reception THU,
Dec. 4, 8 PM.

PROFILES GALLERY

110 Grandin Park Plaza, 22 St. Sir Winston
Churchill Ave. St. Albert, 460-4310
SAVAC St. Albert Visual Arts Council.
Dec. 3-20.

PROFILES YOUTH GALLERY

Arden Theatre, St. Albert Place, 5 St. Anne
St. St. Albert

Pre schoolers exhibit opens Dec. 4.

ROBINES & COMPANY LTD.

Mezz Level, 10130-103 St.,
426-4035

77th ANNUAL CANADIAN GLASS SHOW:
Featuring the artworks of over 40
Canadian glass artists. Until Dec. 31, 1997.

KOTT GALLERY

10411-124 St,
488-3619

NEW WORKS: by Katerina Meritkas. Until
Dec. 20.

SPECIAL-T-GALLERY

284 Saddleback Rd.,
27 Ave & 116 St,
437-1192

Solo show by Stefan Melnechenko,
originals in acrylic, Edmonton and Ukraine
landscapes. Until Nov. 15.
Federation of Canadian Artists. Until Jan.
10, 1998

VANDERKLEIJ

10344-134 St,
452-0286

New sculpture by Simon Black. 'til Dec. 1.

ZEPHER WINKLES GALLERY

9860-90 Ave, 433-0388

Solo exhibition, works by Degen Lindner.
Until Dec. 2.

DANCE

GRANT MACLEAN COMMUNITY COLLEGE

John L. Haas Theatre,
497-4470

Students & guest choreographer. Dec. 5-6,
1997

GRANT MACLEAN COMMUNITY COLLEGE

John L. Haas Theatre,
459-1542

BRIAN WEBB DANCE:

PASSAGES (Five Senses With Five Seasons):
Usha Gupta. Dec. 12-13, 1997

FREE TRIP TO THE MARITIMES!

Now auditioning for training
scholarships for dancers
interested in performing for
1997/98 season and
Maritimes tour.

Call VINOK
at 459-3739
for information & details.
We'll show you the World!

JUBILEE AUDITORIUM

Jubilee Auditorium, 11455-87 Ave, 424-5278

ALBERTA BALLET:

THE NUTCRACKER: Alberta Ballet with the
Edmonton Symphony Orchestra. Dec. 10,
14, 1997

LITERARY

THE BOOKS COLLECTIVE

448-0590

The Claus Effect: Published by Tesseract
Books (Christmas-from-Hell story)

MUSIC

ALBERTA COLLEGE CONSERVATORY OF MUSIC

Muttart Hall, Alberta College,
10050 Macdonald Dr., 425-7401

Festival City Winds Christmas Concert,
7:30 pm, FRI, Dec. 12, 1997

Windsper Centre, 425-7401

First Annual Alberta College Conservatory
of Music Christmas Concert, SAT, Dec. 13

CONVOCAATION HALL

U of A, 488-0527

EDMONTON VOCAL MINORITY: Cruisin'

With EVM, Dec. 6, 1997

EDMONTON SYMPHONY ORCHESTRA

Windsper Centre, 4 Sir Winston Churchill
Sq., 428-1108

PARADE OF POPS: POPS 3: A FORT
EDMONTON CHRISTMAS: 8 PM, FRI,
Dec. 5-SAT, Dec. 6, 1997.

SUPER SPECIALS: SPECIAL 2: WED, Dec.
10, 1997

SUPER SPECIALS: 3: MESSIAH: FRI, Dec. 19,
1997, SAT, Dec. 20, 1997

EDMONTON OPERA

Jubilee Auditorium, 11455-87 Ave, 424-4040
ROMEO ET JULIETTE: Dec. 2 & 4, 1997

GRANT MACLEAN COMMUNITY COLLEGE

John L. Haas Theatre

Jazz Band Concert, 8 pm, Dec. 2, 1997

HORIZON STAGE

962-8995

CHRISTMAS PRESENCE: It's Beginning To
Look A Lot Like Christmas! 7:30 PM, SUN,
Dec. 7, MON, Dec. 8, 1997

MCQUILL UNITED CHURCH

10025-101 St, 420-1247

PRO CORO CANADA: A PRO CORO
CHRISTMAS: 8 PM, FRI, Dec. 12, 3 PM,
SUN, Dec. 14, 1997

RED DEER COLLEGE

Department of Music, 342-3523

Jazz Night Studio A, 7:30 pm, WED, Dec.
3, 1997

Afternoon Show, Studio A, 1 PM, THU,
Dec. 4, 1997

Christmas Show, Mainstage 7 PM, SUN,
Dec. 14, 1997

SPECIAL EVENTS

FIRST NIGHT FESTIVAL

Various locations in downtown Edmonton
December 27-31, 1997

THEATRE

CENTRE STAGE COMPANY

Red Deer College, 340-4455

A Christmas Carol: Musical theatre
celebration of Charles Dickens's classic
tale. Dec. 1-Dec. 6, Dec. 27-31.

CITADEL THEATRE

Shoctor Theatre, 9828-101A Ave, 425-1820

Hello Dolly! Dazzling Musical, book by
Michael Stewart; music and lyrics by Jerry
Herman. Based on The Matchmaker by
Thornton Wilder. The Classic Series. Dolly
Lev is unstoppable! Transported from her
home in Thornton Wilder's play the
Matchmaker to the bright stages of the
American Musical classics she lands in
Edmonton just in time for Christmas. Dec.
6-Jan. 18.

JUBILEE DINNER THEATRE

W.E.M., 484-2424

Flatland Jamboree: The whole town
figures old Zeke has lost his marbles as he
organizes this jamboree but the voices told
him... "build it and they will come..." Until
Feb. 1, 1998.

LEAVE IT TO JANE THEATRE

The Arts Barns Open Space, 497-4369

Jeepers Creepers: A revue of the music of
Harry Warren with pre-show dinner. Dec.
5-14, 1997. (Tentative)

HAYFIELD DINNER THEATRE

16615-109 Ave, 483-4051

Buddy (The Buddy Holly Story): Written
by Alan Janes. The history of one of the
great icons of rock'n roll, his beginnings,
rise to fame and glory and his tragic death.
Until Jan. 18, 1998.

ITANE POLARIS

Kaasa Theatre,
Lower Level of Jubilee Auditorium,
11455-87 Ave., 432-9483

CHILDREN'S THEATRE SERIES:

Babes In Toyland: (Musical) Once you
cross it's borders, things will never be the
same. All of Mother Goose Land is astir
over the rivalry between miserly, mean-
hearted Uncle Barney and young,
handsome Alan for the love of Mistress
Mary Quite Contrary. Until Dec. 21.

STUDIO THEATRE

Timms Centre for the Arts, U of A Campus,
492-2495

I Am Yours: by Judith Thompson Unable
to leave or love her husband, Dee has a
casual affair with her building manager. &
Spokesong: by Stewart Parker in
Reperory. Frank owns a bicycle shop in
Belfast and is convinced the city should
purchase bicycles for public use. Until Dec.
6, 1997.

Horizon Stage Season 1997/98



HORIZON STAGE is proudly celebrating fifteen seasons of presenting
performing arts opportunities to the community. Horizon Stage is much
more than a theatre on the "horizon" of Edmonton. It remains one of the
busiest performing arts centres in Alberta, boasting many unique initiatives
driven by community involvement and the dedication of over 100
volunteers! Thank you for your support of Horizon Stage and see you at the
theatre during "A Season To Celebrate"!

Theatre: 1001 Calahoo Road
Box Office: 420 King Street
Spruce Grove, Alberta

Pb: (403) 962-8995
Fax: (403) 962-0616

Return of the Golden Girls

Saturday, September 27 • 7:30 pm

WATERDALE THEATRE

10372-83 Ave.
439-2845
1 Hate Hamlet: by Paul Rudnick. Moving to New York City to become a serious actor, popular television star Andrew Ralphy promptly finds himself cast as Hamlet. Dec. 3-13.

WORKSHOP WEST THEATRE

477-5955
3rd Space, 11516-103 St. 477-5955
Springboards: New Play Festival: A celebration of playwrighting, includes play readings and workshops and discussion of stage design possibilities in an intimate cabaret setting. Thru Dec. 1997

JANUARY 1998

ART GALLERIES — SHOWS/EVENTS & HAPPENINGS

ALBERTA CRAFT COUNCIL GALLERY
10106-124 St. 488-6611, 488-5900
A HOLIDAY CELEBRATION OF CRAFT: Celebrating the multicultural nature of the holiday season in Canada we will be displaying craft created by over 200 craft producers. Until Jan. 3, 1998.

WOOD: An exhibition created by Alberta Craft Council Members. Thru Jan. & Feb.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223
THE POOLE COLLECTION: More than 100 paintings and sculptures donated by the Poole family of Edmonton. **STILL-LIFE:** Selection of still-life paintings, sculpture and works on paper from the EAG collection. **THE VIDEO COLLECTION:** from the EAG collection. A new Permanent Collection Exhibition.
CHILDREN'S GALLERY: DEAD DUCKS? **THE STORY ON STILL-LIFE:** Things that kids can use to explore and create still life. Until Jan. 4.

ALISON WILDING: Recent sculptures by London-based artist Alison Wilding, one of the group "New British Sculptors", with use of diverse materials, emphasis on surface and juxtaposition of elements. Until Jan. 18, 1998.

REAL OBJECTS: Contemporary sculpture in Alberta that focuses on a strong sense of the object's presence as a thing itself. Until Jan. 18, 1998.

GUIDO RENI—JUPITER AND EUROPE: An exceptionally beautiful painting by one of the foremost artists of the Italian 17th Century. Until Feb. 15, 1998.

REGIONAL ARTISTS: Seven contemporary Alberta artists organized by The Edmonton Art Gallery for the Alberta Foundation for the Arts Travelling Exhibition Programme. Jan. 31-Mar. 29, 1998.

NEW ACQUISITIONS: Recent acquisitions from the collection of The Edmonton Art Gallery. Jan. 31-Mar. 29, 1998

FAIR GALLERY

U of A, 1-1 Fine Arts Bldg.
112 St. 89 Ave. 492-2081

CHRISTINE WALLEWEIN: (MFA Sculpture) Graduating exhibition, Jan. 6-18. Opening reception Jan. 8, 7-10 pm.

BOOK DESIGN IN SWITZERLAND (TENTATIVE): Jan. 30-Feb. 15. Opening reception Jan. 29, 7-10 pm.

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave, 432-8144

With its subterranean location and raw unapologetic look, the Fringe Gallery's main objective is to provide a space where artists can come to be inspired.

Works by Sidel N Bradley. Thru Jan.

HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St. 426-4180

SACRED SEX III: Open submissions: Jan. 30-Feb. 14.

LATITUDE 53

10137-104 St. 423-5353

PART OF THE FABRIC: Ontario artist Marguerite Larmand involves the community in the creation of unique installations. The work reflects her concern for the environment and her understanding of the specific communities that develop the work. Until Feb. 7.

ANNUAL MEMBERS' EXHIBITION: A multi-media exploration of the work produced by Latitudes's diverse membership. Until Jan. 3.

SPECIAL-T-GALLERY

284 Saddleback Rd., 27 Ave & 116 St. 437-1192

Federation of Canadian Artists. Until Jan. 10, 1998

DANCE

THE ARDEN
5 St. Anne St. St. Albert, 459-1542

LES BALLET JAZZ DE MONTREAL: Jan. 27, 1998

Peter Knight Flamenco Guitar with dancers. Jan. 30, 1998

GRANT MACEWAN COMMUNITY COLLEGE
John L. Haas Theatre, 459-1542

BRIAN WEBB DANCE: **FLOATING IN LAND:** David Monk, Robin Potras, Brian Webb. Jan. 23-24.

JUBILEE AUDITORIUM
Jubilee Auditorium, 11455-87 Ave. 988-8914

Stamp Jan 20-25

MUSEUMS/DISPLAYS

PROVINCIAL MUSEUM OF ALBERTA
12845-102 Ave. 453-9131

Second Fl. W.

SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: About people, their history and the loss and regaining of their human rights. (Ongoing)

Main Feature Galleries

EARTHQUEST THE CHALLENGE BEGINS
An interactive exhibit, to experience the power of positive choices upon the environment. Jan 31-Apr. 26, 1998

MUSIC

ALBERTA COLLEGE CONSERVATORY OF MUSIC

Mutarts Hall, Alberta College, 10050 Macdonald Dr., 425-7401

Alberta College Faculty Recital: Corey Hamm, Solo piano. 8 pm, FRI, Jan. 30, 1998

THE ARDEN
459-1542

PETER KNIGHT: Flamenco Guitar, and dancers. Jan. 30, 7:30 pm

CONVOCAATION HALL
U of A, 492-2949

Sinistry: Celebrating Young artists! Featuring some of our finest students in recital. FRI, Jan 16, 1998.

EDMONTON SYMPHONY ORCHESTRA
Winspear Centre,

4 Sir Winston Churchill Sq., 428-1108

PARADE OF POPS: POPS: IRISH ROVERS 8 PM, FRI, Jan 16-SAT, Jan. 17, 1998

MAGNIFICENT MASTER SERIES: Special Guest: Pierre Amoyal, Violin; Conductor: Grzegorz Nowak. 8 PM, FRI, Jan. 9-SAT, Jan. 10, 1998.

MAGNIFICENT MASTER SERIES: Special Guest: Martin Risleay, Violin; Conductor: Grzegorz Nowak. 8 PM, FRI, Jan. 23-SAT, Jan. 24, 1998.

THE LIGHTER CLASSICS: T.L.C. 3. VIOLIN VIRTUOSITY. 8 PM, Jan. 15, 1998

GRANT MACEWAN COMMUNITY COLLEGE

John L. Haas Theatre

Showcase Band Concert, 8 pm, Jan. 16, 1998

HORIZON STAGE
1001 Calahoo Rd., Spruce Grove, 962-8995

IN TUNE: ANDRE GAGNON: 7:30 PM, SAT, Jan 31, 1998

THEATRE

CATALYST THEATRE
8529-103 St. 431-1750

Over the Edge with 4 Play
Four new plays written, designed, directed and performed within 12 short hours. Jan. 23, 1998

CITADEL THEATRE
Shoctor Theatre, 9828-101A Ave. 425-1820

Hello Dolly! Dazzling Musical, book by Michael Stewart; music and lyrics by Jerry Herman. Based on *The Matchmaker* by Thornton Wilder. *The Classic Series*. Dolly Levy is unstoppable, she lands in Edmonton just in time for Christmas. 'til Jan 18.

HORIZON STAGE
1001 Calahoo Rd., Spruce Grove, 962-8995

Tales from Hans Christian Andersen: Presented by Missoula Children's Theatre. SAT, Jan 17, 1998.

JUBILATIONS: DINNER THEATRE
W.E.M. 484-2424

Flatland Jamboree: The whole town figures old Zeke has lost his marbles as he organizes this Jamboree but the voices told him... "build it and they will come..." Until Feb. 1, 1998.

MATFIELD DINNER THEATRE
16615-109 Ave. 483-4051

Buddy (The Buddy Holly Story): Written by Alan Janes. The history of one of the great icons of rock'n roll, his beginnings, rise to fame and glory and his tragic death. Until Jan 18, 1998.

Too Many Cooks: Written by Marcia Kash and Douglas Hughes. 1932 in Niagara Falls, Canada, the rum-running business is at its peak. Irving Bibbalsow has recently come to town to open a new restaurant. Jan 21-Mar. 15, 1998.

STAGE POLARIS
Kaasa Theatre,

Lower Level of Jubilee Auditorium, 11455-87 Ave., 432-9483

CHILDREN'S THEATRE SERIES:

Child's Garden: Robert is a sulky child whose frail health often keeps him bedridden. How will he ever learn to share his thoughts, hopes, and fears? Jan 30-Feb 1, 6-8, 13-15 1998

WATERDALE THEATRE
10372-83 Ave. 439-2845

Blood Relations: By Sharon Pollock. "Lizzie Borden took an ax and gave her mother forty wacks... Lizzie Borden and an actress meet for a day to replay the events leading to the deaths of Borden's father and step-mother. Jan 21-31.

WORKSHOP WEST THEATRE/THEATRE NETWORK
477-5955, 439-3729

Atlantis: by Maureen Hunter. On the beautiful Greek island Santorini, Ben, a middle-aged Canadian escaping from a troubled past and Mircea, a village woman believed to have been visited by the virgin

Jan 30-Feb 8 1998

VARIETY

JUBILEE AUDITORIUM
11455-87 Ave

STOMP—THE INTERNATIONAL PERCUSSION SENSATION

The eight-member percussion groups "make a rhythm out of anything... that makes a sound" Jan 20-25, 1998

RUTHERFORD HOUSE
11153 Saskatchewan Dr. 422-2697

Friends of Rutherford House Highland Dinner and Dance. Adults. Jan 24, 1998

ROBBIE BURNS DAY: 12-4 PM, Jan 25

FEBRUARY 1998

ART GALLERIES — SHOWS/EVENTS & HAPPENINGS

ALBERTA CRAFT COUNCIL GALLERY
10106-124 St. 488-6611, 488-5900

WOOD: An exhibition created by Alberta Craft Council Members. Thru Jan & Feb

EDMONTON ART GALLERY
2 Sir Winston Churchill Sq. 422-6223

THE POOLE COLLECTION
More than 100 paintings and sculptures donated by the Poole family of Edmonton

STILL-LIFE: Selection of still-life paintings, sculpture and works on paper from the EAG collection. A new Permanent Collection Exhibition

GUIDO RENI—JUPITER AND EUROPE. An exceptionally beautiful painting by one of the foremost artists of the Italian 17th Century. Dec. 19, 1997-Feb 15, 1998

REGIONAL ARTISTS. Seven contemporary Alberta artists organized by The Edmonton Art Gallery for the Alberta Foundation for the Arts Travelling Exhibition Programme Jan. 31-Mar. 29, 1998

NEW ACQUISITIONS
Recent acquisitions from the collection of The Edmonton Art Gallery. Jan. 31-Mar. 29, 1998

TITIAN AND LICINIO: Two Renaissance portraits Feb. 21-Apr. 12, 1998

FAIR GALLERY
U of A, 1-1 Fine Arts Bldg. 112 St. 89 Ave. 492-2081

BOOK DESIGN IN SWITZERLAND (TENTATIVE): Until Feb. 15

CEZARY GAJEWSKY: (MFA Sculpture) Graduating exhibition, Feb. 24-Mar 8 Opening reception Feb. 26, 7-10 pm.

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave. 432-8246

With its subterranean location and raw unapologetic look, the Fringe Gallery's main objective is to provide a space where artists can come to be inspired

Group show, staff of The Paint Spot Thru Feb

HARCOURT HOUSE GALLERY
3rd Floor, 10215-112 St. 426-4180

SACRED SEX III: Open submissions Until Feb. 14

LATITUDE 53
10137-104 St. 423-5353

PART OF THE FABRIC: Ontario artist Marguerite Larmand involves the community in the creation of unique installations. The work reflects her concern for the environment and her understanding of the specific communities that develop the work. Until Feb. 7.

EMERGING CURATORS
Various members of Latitude 53. A special project designed to develop the visions of new curators in Edmonton. The project will use work from the membership to produce a curated show—conceptualized by curators with fewer than three exhibits to their credit. Feb. 19-Mar. 21. Opening reception THU, Feb. 19

COMEDY

HORIZON STAGE
Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962-8995

AL SIMMONS: Celery Stalks At Midnight. 1 PM, SUN, Feb. 8, 1998

DANCE

GRANT MACEWAN COMMUNITY COLLEGE
John L. Haas Theatre, 459-1542

BRIAN WEBB DANCE:
LA PART DES ANGES, Fortier Danse Creation, Feb. 27-28

JUBILEE AUDITORIUM
Jubilee Auditorium, 11455-87 Ave. 424-5278

ALBERTA BALLET:
THE LEAVES ARE FACING & OTHER WORKS: Canada's Royal Winnipeg Ballet Feb. 17-18, 1998

VINCE FORDLAND ENSEMBLE
Discoveries-Bridging the Old World & the New. Feb. 13-14, 98

Mardi Gras. Feb. 21, 98

MUSEUMS/DISPLAYS

PROVINCIAL MUSEUM OF ALBERTA
12845-102 Ave. 453-9131

Second Fl. W.

SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: About people, their history and the loss and regaining of their human rights. (Ongoing)

Main Feature Galleries

EARTHQUEST THE CHALLENGE BEGINS
An interactive exhibit, to experience the power of positive choices upon the environment. Jan 31-Apr. 26, 1998

MUSIC

CLIMBYCAUTION HALL
U of A, 492-2949

Pianist Marek Jablonski, featuring works by Chopin. FRI, Feb. 13, 1998

EDMONTON SYMPHONY ORCHESTRA
Winspear Centre,

4 Sir Winston Churchill Sq. 428-1108

MAGNIFICENT MASTER SERIES: Special Guest: James Parker, Piano; Conductor: Ynacov Bergman. 8 PM, FRI, Feb. 6-SAT, Feb. 7, 1998.

MAGNIFICENT MASTER SERIES: Special Guest: Mark Zeltser, Piano, Conductor: Grzegorz Nowak. 8 PM, FRI, Feb. 20-SAT, Feb. 21, 1998.

SATURDAYS FOR KIDS: 4: STORY TIME WITH ROBERT MUNSCH: 2 PM, SAT Feb. 14, 1998

EDMONTON OPERA
Jubilee Auditorium, 11455-87 Ave. 424-4040

THE BARBER OF SEVILLE: Jan 31, Feb. 3 & 5, 1998

HORIZON STAGE
1001 Calahoo Rd., Spruce Grove, 962-8995

MUSIC FOR THE SOUL: JOE SEALY: 7:30 PM, FRI, Feb. 13, 1998

SPECIAL EVENT, IAN TYSON: 7:30 PM, WED-SAT, Feb. 25-28, 1998

RED DEER COLLEGE
Department of Music, 342-3523

Afternoon Show, Mainstage, 1 PM, THU, Feb. 5, 1998

Symphonic Winds, Mainstage, 8 PM, THU, Feb. 5, 1998

Coffee House, Studio A, 7:30 pm, MON Feb. 23, 1998.

THEATRE

CATALYST THEATRE
8529-103 St. 431-1750

Under the Skirt: Shanna Dempsey and Rolli Milan. A collection of short performance pieces and award-winning videos inspired by dresses. Feb. 4-8

THE ARDEN 1997-98 SEASON

OCT 3	<h2>COMPADRES</h2> <p>James Keastaghan & Oscar Lopez</p>	JAN 27	<h2>LES BALLET JAZZ DE MONTREAL</h2>
OCT 10 & 11	<h2>CHANDRALEKHA</h2> <p>Contemporary East Indian Dance</p>	JAN 30	<h2>PETER KNIGHT</h2> <p>Flamenco Guitar and Dancers</p>
OCT 23	<h2>LEAHY</h2> <p>Fiery Celtic Music</p>	MAR 27	<h2>BEAU SOLEIL</h2> <p>Spikey Cajon Music</p>
		MAY 3	<h2>SAFFIRE THE UPPITY BLUES WOMEN</h2>

FOR MORE INFORMATION
PHONE 459-1542

The Arts District

Sir Winston Churchill Square has been a focal point in downtown Edmonton for over a century. It has evolved from the site of Edmonton's original City Market to its current role as the place to find internationally-recognized downtown festivals and/or spend a quiet afternoon enjoying the sunshine. Over the years everything from back of the envelope sketches to grand, highly-detailed concept plans have been proposed to define the identity of Churchill Square.

The importance of the Square to the City and its downtown is enhanced by the Square's surroundings. As early as 1911, the City recognized the potential of the area encircling Churchill Square. The first City Hall was located in the area and since then the City has encouraged the development of its major cultural facilities immediately adjacent to the Square. The Edmonton Art Gallery, the Citadel Theatre, the Lee Pavilion and the Stanley A. Milner Library have been bastions of the District for years and this fall are joined by the Francis Winspear Centre for Music. The Square has become the centre of a veritable Arts District.

Representing the various stakeholder groups in the area, the 20-member Arts District Partnership has been working over the past year to give the Arts District a vision, focus, form and leadership. Coordinated by the Downtown Development Corporation (DDC), the group has implemented a number of small-scale initiatives to strengthen the urban image and identity of the Arts District. Some achievements include:

- Animation of the main floor of Chancery Hall, a long-empty storefront space overlooking the square, with a mixture of uses including the DDC office, TIX on the Square, along with a proposed café and tourism centre.
- A signage and banner programme for the Arts District to be in place by the opening of the Winspear Centre.
- TIX on the Square, a rush ticket outlet operated by the Edmonton Arts Council.
- Regular communications about activities and developments in the Arts District.
- Support for City efforts to convert one-way streets to two-way downtown and add more on-street parking especially in the Arts District.
- Development of a distinctive logo for use by the various partners.

The Arts District will continue to evolve, but a more cooperative and collaborative approach is being taken to ensure that this is truly Edmonton's downtown destination for the arts.

CENTRE STAGE COMPANY

Red Deer College,
340-4455

A Midsummer Night's Dream: Shakespeare, wondrous stories, comedy, mischief and magic. Feb. 18-20, 1998

CITADEL THEATRE

Shochter Theatre, 9828-101A Ave.,
425-1820

A Delicate Balance: A Pulitzer Prize Winning Drama by Edward Albee. The Classic Series. Capturing the essence of North American middle age, Agnes and Tobias are unlikely but magnificent heroes. Feb. 21-Mar. 8.

GRANT MACLEWAN COMMUNITY COLLEGE

John L. Haer Theatre,
10046-156 St.,
497-4470

Strike Up The Band: Feb. 6-14.

JUBILEE'S DIMMER THEATRE

W.E.M., 484-2424

Star Trax!—Time Warp: The retirement dinner for the greatest starship captain of all time. Feb. 6-Apr. 12, 1998.

MAYFIELD DIMMER THEATRE

16615-109 Ave.,
483-4051

Too Many Cooks: Written by Marcia Kash and Douglas Hughes. 1932 in Niagara Falls, Canada, the run-running business is at its peak. Irving Bubbalohe has recently come to town to open a new restaurant. Until Mar. 15, 1998.

STAGE POLARIS

Kaasa Theatre,
Lower Level of Jubilee Auditorium,
11455-87 Ave., 432-9483

CHILDREN'S THEATRE SERIES:

Child's Garden: Robert is a sulky child whose frail health often keeps him bedridden. How will he ever learn to share his thoughts, hopes, and fears? Feb. 1, 6-8, 13-15, 1998

WORKSHOP WEST THEATRE/THEATRE NETWORK

477-5955, 439-3729

Atlantis: by Maureen Hunter. On the beautiful Greek island Santorini, Ben, a middle-aged Canadian escaping from a troubled past and Mircea, a village woman believed to have been visited by the virgin. Jan 30-Feb. 8, 1998

VARIETY

NUTTERFORD HOUSE

11153 Saskatchewan Dr.,
422-2697

VALENTINES EVENT: 12-4 PM. Feb. 8, 1998

A ROOM FOR ROMANCE DINNER: Evening. Feb. 14, 1998

FAMILY DAY CLUE GAME: 12-4 PM. Feb. 16, 1998

MARCH

1998

ART GALLERIES — SHOWS/EVENTS & HAPPENINGS

ALBERTA CRAFT COUNCIL GALLERY

10106-124 St.,
488-6611, 488-5900

GLASS: An exhibition created by Alberta Craft Council Members. Thru Mar & Apr.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq.,
422-6223

THE POOLE COLLECTION: More than 100 paintings and sculptures donated by the Poole family of Edmonton. **STILL-LIFE:** Selection of still-life paintings, sculpture and works on paper from the EAG collection. **THE VIDEO COLLECTION:** from the EAG collection. A new Permanent Collection Exhibition.

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NEW ACQUISITIONS: Recent acquisitions from the collection of The Edmonton Art Gallery. Jan. 31-Mar. 29, 1998

TITIAN AND UICINO: Two Renaissance portraits. Feb. 21-Apr. 12, 1998

PAN GALLERY

U of A, 1-1 Fine Arts Bldg.,
112 St. 89 Ave.,
492-2081

CEZARY GAJEWSKY: (MFA Sculpture) Graduating exhibition. Until Mar. 8.

ROYAL COLLEGE OF ART PRINTMAKING EXCHANGE EXHIBITION: Works by students of the London, England, college. Mar. 17-29. Opening reception Mar. 19, 7-10 pm.

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave.,
432-0240

With its subterranean location and raw unapologetic look, the Fringe Gallery's main objective is to provide a space where artists can come to be inspired.

Works by David Turnbull, Thru Mar.

LATITUDE 53

10137-104 St., 423-5353

EMERGING CURATORS: Various members of Latitude 53. A special project designed to develop the visions of new curators in Edmonton. The project will use work from the membership to produce a curated show—conceptualized by curators with fewer than three exhibits to their credit. Until Mar. 21.

DANCE

GRANT MACLEWAN COMMUNITY COLLEGE

John L. Haer Theatre, 459-1542

BRIAN WEBB DANCE:

LOCAL CHOREOGRAPHERS: Tania Albarado, Kathy Ochso, Mar. 27-28

JUBILEE AUDITORIUM

Jubilee Auditorium, 11455-87 Ave., 988-8914

Riverdance. Mar. 21-Apr. 5, 98

YIMOR FOLK DANCE ENSEMBLE

Roaming Spirit, Mar. 28-29, 98

Touring Alberta-Mar. 98

MUSEUMS/DISPLAYS

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave., 453-9131

Second Fl. W.

SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: About people, their history and the loss and regaining of their human rights. Opens Nov. 30, 1997 (Ongoing)

Main Feature Galleries:

EARTHQUEST: THE CHALLENGE BEGINS: An interactive exhibit, to experience the power of positive choices upon the environment. Jan 31-Apr. 26, 1998.

MUSIC

ALBERTA COLLEGE CONSERVATORY OF MUSIC

Muttart Hall, Alberta College,
10050 Macdonald Dr., 428-1851, ext. 229

Alberta College Percussion Ensemble. John McCormick, conductor. Guest soloists: Elizabeth Koch, flute and Scott Whedham, tuba. 7:30 pm, WED, Mar. 11, 1998

Muttart Hall, Albert College, 10050 Macdonald Dr., 425-7401

Guest artist: Dennis Lee, duo piano recital, SAT, Mar. 21, 1998

THE AERIN

RAWLINGS CROSS: Celtic Music. Mar. 14 (Tentative)

CONVOCATION HALL

U of A, 492-2949

Saxophonist, William H Street and Friends. FRI, Mar. 13, 1998

EDMONTON SYMPHONY ORCHESTRA

Winspear Centre, 4 Sir Winston Churchill Sq., 428-1108

MAGNIFICENT MASTER SERIES: Special Guest: Konstanty Kulka, Violin; Conductor: Grzegorz Nowak, 8 PM, FRI, Mar. 20-SAT, Mar. 21, 1998

PARADE OF POPS: POPS 5 CANADIAN BRASS: 8 PM, FRI, Mar. 6-SAT, Mar. 7, 1998

THE LIGHTER CLASSICS: T.L.C. 4: TRUMPET MAGIC! Mar. 26, 1998

EDMONTON OPERA

Jubilee Auditorium, 11455-87 Ave., 424-4040

H.M.S. PINAFORE: Mar. 14, 17 & 19, 1998

EDMONTON VOCAL MINORITY

Strathcona Arts Barns, 488-0527

Mardi Gras! with special guest VOCE! Mar. 7, 1998

FESTIVAL PLACE

100 Festival Way, Sherwood Park, 449-3378

The Festival of Winds: Community band, SUN, Mar. 1, 2 pm.

The Irish Descendants: Celebrate St. Patrick's Day with Canada's #1 Celtic Band. SAT, Mar. 14, 1998

GRANT MACLEWAN COMMUNITY COLLEGE

John L. Haer Theatre

Guitar Band Concert, 7 pm, Mar. 24, 1998

Composition Concert, 7 pm, Mar. 26, 1998

Music Technology Concert, 7 pm, Mar. 31, 1998

RED DEER COLLEGE

Department of Music,
342-3523

Student Recital Mainstage, Noon, THU, Mar. 5, 1998

Faculty Recital Mainstage, 8 pm, SAT, Mar. 7, 1998

RED DEER COLLEGE

Department of Music,
342-3523

Afternoon Show. Mainstage, 1 pm, THU, Mar. 12, 1998

Student Recital. Mainstage, noon, WED, Mar. 18, 1998

That's Entertainment. Mainstage, 8 PM, FRI, Mar. 27, 1998

That's Entertainment. Mainstage, 8 pm, SAT, Mar. 28, 1998

PROVINCIAL MUSEUM OF ALBERTA

All Saints Cathedral, 10030-103 St., 420-1247

CANADA AND ITS ROOTS: 8 PM, SAT, Mar. 7, 1998

THEATRE

CATALYST THEATRE

8529-103 St., 431-1750

Songs for Sinners: Catalyst's own. A series looking at contemporary Canadian morality as we approach the end of the millennium. Mar. 21-Apr. 5.

CENTRE STAGE COMPANY

Red Deer College, 340-4455

A Festival of Short Plays: Eight exciting one acts over two weeks in a licensed cabaret setting. Mar. 31-Apr. 4, Apr. 14-18.

CITADEL THEATRE

Shochter Theatre, 9828-101A Ave., 425-1820

A Delicate Balance: A Pulitzer Prize Winning Drama by Edward Albee. The Classic Series. Until Mar. 8.

Shochter Theatre, 9828-101A Ave., 425-1820

Mrs. Warren's Profession: A Witty Classic by George Bernard Shaw. The Classic Series. Mrs. Warren, a successful business woman, runs a chain of brothels. Her daughter discovers and she is outraged. Mar. 21-Apr. 12, 1998

JUBILEE'S DIMMER THEATRE

W.E.M., 484-2424

Star Trax!—Time Warp: Until Apr. 12, 1998.

LEAVE IT TO JANE THEATRE

The Kaasa Theatre, Jubilee Auditorium,
11455-87 Ave., 497-4369

The Real World? by Michel Tremblay. Jan. 16-25, 1998.

MAYFIELD DIMMER THEATRE

16615-109 Ave., 483-4051

Too Many Cooks: Written by Marcia Kash and Douglas Hughes. 1932 in Niagara Falls, Canada, the run-running business is at its peak. Irving Bubbalohe has recently come to town to open a new restaurant. Until Mar. 15, 1998.

The Sound Of Music: The story we all know. Maria proves too high spirited for the convent, she is dispatched to serve as governess for seven children of the widowed naval officer. Music by Richard Rogers, lyrics by Oscar Hammerstein 2nd March 19-May 24.

STAGE POLARIS

Kaasa Theatre,
Lower Level of Jubilee Auditorium,
11455-87 Ave., 432-9483

FAMILY THEATRE SERIES:

Three Musketeers: An adventure of intrigue, courage, and love. Set in a 19th century hospital patients read Dumas' thrilling tale as part of their treatment. Mar. 5-8, Mar. 12-15, Mar. 19-22, 1998

STUDIOS THEATRE

Timms Centre for the Arts,
U of A Campus,
492-2495

Sunrise: by Louise Nowra. During his sabbatical last year, director Tom Peacocke spent a number of months in Australia, and found Sunrise while touring. Mar. 21-Apr. 4, 1998.

THEATRE NETWORK

Roxy Theatre, 10708-124 Street, 439-3729

The Heart As It Lived: Mind-bending messages straight up by Mansel Robinson. Directed by Ben Henderson. Until Mar. 8.

That Woman: A Distinct voice delivers universal truths by Daniel Davis. Translated by Linda Gaboriau. Directed by John Cooper. Preview: Mar. 24, 25. Runs: Mar. 21-Apr. 5.

WALTHAMPTON THEATRE

10322-83 Ave.,
439-2845

Tiger's Heart: by Kit Brennan. 1820. Misreading as a man, a brilliant young English woman completes medical school and sets off for Cape Town, South Africa to begin her medical career. Mar. 11-21.

VARIETY

RIVERDANCE—THE SHOW

Jubilee Auditorium, 11455-87 Ave

A celebration of Irish music, song and dance. Mar. 24-29, 1998

Salon
On Sixth
A Full Service Salon
7845 - 106 Avenue
Ph.: 468-2625

Be the show during the intermission...

RUTHERFORD HOUSE
11153 Saskatchewan Dr. 422-2697
FRIENDS OF RUTHERFORD WEDDING
AFFAIR: 11 AM-5 PM, Mar. 1, 1998

APRIL 1998

ART GALLERIES — SHOWS/EVENTS & HAPPENINGS

ALBERTA CRAFT COUNCIL GALLERY
10106-124 St. 488-6611, 488-5900
GLASS: An exhibition created by Alberta Craft Council Members. Thru Apr.

EDMONTON ART GALLERY
2 Sir Winston Churchill Sq. 422-6223

THE POOLE COLLECTION: More than 100 paintings and sculptures donated by the Poole family of Edmonton. **STILL-LIFE:** Selection of still-life paintings, sculpture and works on paper from the EAG collection. **THE VIDEO COLLECTION:** from the EAG collection. A new Permanent Collection Exhibition.

TITIAN AND LUCIANO: Two Renaissance portraits. Feb. 21-Apr. 12, 1998

DO IT: based on the concept of a do-it-yourself manual this exhibition is produced by following step-by-step instructions for artworks that can be constructed and conducted in a museum and at home. Apr. 11-June 14, 1998

DISTURBING ABSTRACTION — CHRISTIAN ECKART: A large and representative selection of the abstract, constructed paintings of New York artist Christian Eckart. In his unusual icon-like paintings Eckart uses precious materials as well as industrial techniques to address issues of beauty, sublime and the spiritual in art. Apr. 11-June 14, 1998

FAIR GALLERY
U of A, 1-1 Fine Arts Bldg, 112 St. 89 Ave. 492-2081

SIX REALISTS: Works by six Alberta artists working in the realist tradition. Apr. 7-19 Opening reception Apr. 9, 7-10 pm.
BACHELOR OF FINE ARTS '98 EXHIBITION: Graduating group exhibition in painting, printmaking, sculpture. Apr. 28-May 10. Opening reception Apr. 30, 7-10 pm.

THE FRINGE GALLERY
The Paint Spot, BSMT, 10516 Whyte Ave. 432-0240

With its subterranean location and raw unapologetic look, the Fringe Gallery's main objective is to provide a space where artists can come to be inspired. Works by Ryan Whyte. Thru Apr.

COMEDY

HORIZON STAGE
Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962-8995
RICK SCOTT: Music As A Second Language: 1 PM, SAT, Apr. 25, 1998

DANCE

GRANT MACWANE COMMUNITY COLLEGE
John L. Haar Theatre, 497-4470

Year end dance show. Apr. 16-18, 1998

JUBILEE AUDITORIUM
11455-87 Ave., 432-9483

ALBERTA BALLET:

ROMEO & JULIET: Alberta Ballet with the Edmonton Symphony Orchestra. Apr. 24-25, 1998

MUSEUMS/DISPLAYS

PROVINCIAL MUSEUM OF ALBERTA
12845-102 Ave., 453-9131

Second R. W.
SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: About people, their history and the loss and regaining of their human rights. (Ongoing)
Main Feature Galleries:
EARTHQUEST: THE CHALLENGE BEGINS. An interactive exhibit, to experience the power of positive choices upon the environment. Until Apr. 26, 1998.

MUSIC

CONVOCAATION HALL
U of A, 492-2949

Piano Trio featuring Martin Riseley, violin, Tanya Prochazka, cello, and Stephanie Lemelin, piano. Works by Schubert, Schnittke and Smetana. FRI, Apr. 3

EDMONTON SYMPHONY ORCHESTRA

Winspear Centre,
4 Sir Winston Churchill Sq. 428-1108

PARADE OF POPS-POPS 6: SPANISH POPS: 8 PM, FRI, Apr. 3-SAT, Apr. 4, 1998

A LITTLE CHAMBER MUSIC 4: MAJESTIES OF SPRING, SUN 2 PM, Apr. 5, 1998

THE LIGHTER CLASSICS: TLC 5, SPRING-TIME IN SPAIN, Apr. 16, 1998

SATURDAYS FOR KIDS: 5, EVERY COWBOY NEEDS A HORSE: ST, 2PM, Apr. 18, 1998

FESTIVAL PLACE

100 Festival Way, Sherwood Park, 449-3378

Joseph Lar: pianist, concert of familiar tunes and witty explanations.

TUE, Apr. 28, 7:30 pm.

GRANT MACWANE COMMUNITY COLLEGE

John L. Haar Theatre

Jazz Band Concert, 8 pm, Apr. 6, 1998

RED DEER COLLEGE

Department of Music, 342-3523

Jazz Night: Mainstage, 7:30 pm, WED, Apr. 1, 1998

RED DEER COLLEGE
Department of Music, 342-3523
Symphonic V...ds, Mainstage 7 pm, SUN Apr. 5, 1998
RDC Choirs, Mainstage, 8 pm, TUE, Apr. 7, 1998
Graduation Recitals, Mainstage, 8 pm, Apr. 15-17, 1998

THEATRE

CATALYST THEATRE

8529-103 St. 431-1750

Songs for Sinners: Catalyst's own, 'til Apr. 5

Caboregg 98: Apr. 18

CENTRE STAGE COMPANY

Red Deer College, 340-4455

A Festival of Short Plays: Cononues Apr. 1-4, Apr. 14-18

CITADEL THEATRE

Shooter Theatre, 9828-101A Ave. 425-1820

Mrs. Warren's Profession: A Witly Classic by George Bernard Shaw. The Classic Series Until Apr. 12

Rice Theatre, 9828-101A Ave. 425-1820

Skylight: A Fiery Romance by David Hare The Contemporary Series, Apr. 11-May 3

GRANT MACWANE COMMUNITY COLLEGE

Theatre Lab, Jasper Place Campus, 10045-156 St. 497-4470

The Skin of Our Teeth: Apr. 1-5

JUBILEE DINNERS THEATRE

W.E.M., 484-2424

Star Trek: Time Warp: til Apr. 12

Slow Boat: Dinner and musical review on a paddleboat cruising down the North Saskatchewan River. Sounds like the perfect money making scheme to Capt. Arnie. Apr. 17-June 21, 1998

MATFIELD DINNERS THEATRE

16615-109 Ave. 483-4051

The Sound Of Music: Music by Richard Rogers, lyrics by Oscar Hammerstein 2nd Until May 24

STAGE POLARIS

Kaasa Theatre, Lower Level of Jubilee Auditorium, 11455-87 Ave., 432-9483

Eat Like a Child: The pace is fast and comical and the recognition instant as we take a musical romp through the joys and sorrows of being a child. Apr. 10-12, 17-19, 24-26, 1998

STUDIO THEATRE

Timms Centre for the Arts, U of A Campus, 492-2495

Sunrise: by Louise Nowra. During his sabbatical last year, director Tom Peacocke spent a number of months in Australia, and found *Sunrise* while touring.

Until Apr. 4, 1998.

THEATRE NETWORK

Roxy Theatre, 10708-124 Street, 439-3729

That Woman: A Distinct voice delivers universal truths by Daniel Danis. Translated by Linda Gaboriau. Directed by John Cooper. The play articulates our deepest longings for human contact with freshness, poetic illumination and childlike grace.

Runs: until Apr. 5.

WALTERDALE THEATRE

10322-83 Ave. 439-2845

The Duchess of Malfi: By John Webster. Machiavellian intrigue! The Duchess of Malfi, a young widow who marries beneath her station, bravely suffers violent

protestations and death threats from her two brothers. Apr. 22-May 2.

WORKSHOP WEST THEATRE

3rd Space, 11516-103 St. 477-5955

Java Life: by Aaron Bushkowsky. Is the coffee bar our only hope for connection and spiritual survival in the gritty world of 90's urban North America?

Apr. 16-26 1998

VARIETY
RUTHERFORD HOUSE
11153 Saskatchewan Dr. 422-2697
EASTER ARRIVALS: 12-4 PM Apr. 11-12, 1998

MAY 1998

ART GALLERIES — SHOWS/EVENTS & HAPPENINGS

ALBERTA CRAFT COUNCIL GALLERY
0106-124 St. 488-6611, 488-5900

CLAY: An exhibition created by Alberta Craft Council Members. Thru May & June

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223

THE POOLE COLLECTION: More than 100 paintings and sculptures donated by the Poole family of Edmonton. **STILL-LIFE:** Selection of still-life paintings, sculpture and works on paper from the EAG collection. **THE VIDEO COLLECTION:** from the EAG collection. A new Permanent Collection Exhibition.

DO IT: based on the concept of a do-it-yourself manual this exhibition is produced by following step-by-step instructions for artworks that can be constructed and conducted in a museum and at home. Until June 14, 1998

DISTURBING ABSTRACTION — CHRISTIAN ECKART: A large and representative selection of the abstract, constructed paintings of New York artist Christian Eckart. In his unusual icon-like paintings Eckart uses precious materials as well as industrial techniques to address issues of beauty, sublime and the spiritual in art. Until June 14, 1998

FAIR GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St. 89 Ave. 492-2081

BACHELOR OF FINE ARTS '98 EXHIBITION: Graduating group exhibition in painting, printmaking, sculpture. Until May 10

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave. 432-0240

With its subterranean location and raw unapologetic look, the Fringe Gallery's main objective is to provide a space where artists can come to be inspired

FIREWORKS '98, Group Show, sculpture. Thru May

DANCE

GRANT MACWANE COMMUNITY COLLEGE

John L. Haar Theatre, 459-1542

COMPAGNIE MARIE CHOQUINARD May 8-9, 1998

GRANT MACWANE COMMUNITY COLLEGE

John L. Haar Theatre, 459-1542

BRIAN WEBB DANCE:

THE RITE OF SPRING & PRELUDE A LAPRES — MIDI D'UN FAUNE: Compagnie Marie Choquinard. Co-production Brian Webb Dance company and The Arden. May 8-9.

VINCE FOLEDAANCE ENSEMBLE

Touring Alberta May 1998

MUSIC

ALBERTA COLLEGE CONSERVATORY OF MUSIC

McDougall United Church, 425-7401

Schola Cantorum Choirs Spring Concert, SUN, May 10, 1998

Muttart Hall, Albert College, 10050 Macdonald Dr., 425-7401

Festival City Winds Spring Concert, 7:30 PM, FRI, May 29, 1998

THE ARDEN
459-1542
SAFFIRE, THE UPPITY BLUES WOMEN: May 3, 7:30 PM
EDMONTON SYMPHONY ORCHESTRA
Winspear Centre,
4 Sir Winston Churchill Sq. 428-1108

THE LIGHTER CLASSICS: TLC 6: AMERICAN CLASSICS May 14, 1998

PARADE OF POPS-POPS 7: QUARTETTE: 8 PM, FRI, May 8-SAT, May 9, 1998

MAGNIFICENT MASTER SERIES 8 PM, FRI, May 22-SAT, May 23, 1998

EDMONTON OPERA

Jubilee Auditorium, 11455-87 Ave. 424-4040

IL TROVATORE: May 2, 5 & 7 1998

EDMONTON VOCAL ENSEMBLE

Francis Winspear Centre for Music, 488-0527

Canadian GALA Choruses Festival '98. Three days of performances featuring over a dozen choral groups from across Canada May 15-18, 1998

VIDE CONO CANADA

All Saints Cathedral, 10030-103 St. 420-1247

DANCES FROM VIENNA: 8 PM, THU May 14, 1998

THEATRE

CITADEL THEATRE

Shooter Theatre, 9828-101A Ave. 425-1820

Lady Be Good! A Delicious Gershwin Classic music by George Gershwin. Lyrics by Ira Gershwin, book by Guy Bolton and Fred Thompson. The Classic Series. Until June 7

Rice Theatre, 9828-101A Ave. 425-1820

Skylight: A Fiery Romance by David Hare The Contemporary Series: Until May 3

HOMERON STAGE

1001 Calahoo Rd., Spruce Grove, 962-8995

Cabaret: The now famous story of 1930's Berlin at the beginning of the rise of Nazis Germany is told through the eyes of an English writer and an exotic American dancer. FRI, May 1 & 8, 1998

JUBILEE DINNERS THEATRE

W.E.M., 484-2424

Slow Boat: Dinner and musical review on a paddleboat cruising down the North Saskatchewan River. Sounds like the perfect money making scheme to Capt. Arnie. Until June 21, 1998

LEAVE IT TO JANE THEATRE

Varscona Theatre, 497-4369

Floyd Collins: Musical May 15-25, 1998 (Tentative)

MATFIELD DINNERS THEATRE

16615-109 Ave. 483-4051

The Sound Of Music: Music by Richard Rogers, lyrics by Oscar Hammerstein 2nd Until May 24

Jump, I'll Catch You: by Cy Young. A great and wacky comedy about two people who meet on a bus in Ypsilanti, Michigan and discover they both have had out-of-body experiences. May 27-July 19, 1998

STUDIO THEATRE

Timms Centre for the Arts, U of A Campus, 492-2495

The Devil's Disciple: by George Bernard Shaw. In the late fall of 1777 in the New England states, Richard Dudgeon allows himself to be taken prisoner in place of another man, a man he does not admire, the minister, Anthony Anderson.

May 21-30, 1998.

THEATRE NETWORK

Roxy Theatre, 10708-124 Street, 439-3729

Martin Yesterday: A brand new work by Brad Fraser. The story of Poor Super Man's sexually meandering character Matt, Fraser creates his newest play set against the uneasy days of the Quebec Referendum.

Prev: May 5, 6; Run: May 7-24.

WALTERDALE THEATRE
10322-83 Ave. 439-2845
The Duchess of Malfi: By John Webster Machiavellian intrigue! The Duchess of Malfi, a young widow who marries beneath her station, bravely suffers violent protestations and death threats from her two brothers. Until May 2

VARIETY

RUTHERFORD HOUSE
11153 Saskatchewan Dr. 422-2697

Mothers Day tea: May 10, 1998

JUNE 1998

ART GALLERIES — SHOWS/EVENTS & HAPPENINGS

ALBERTA CRAFT COUNCIL GALLERY
10106-124 St. 488-6611, 488-5900

CLAY: An exhibition created by Alberta Craft Council Members. Thru June

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223

THE POOLE COLLECTION: More than 100 paintings and sculptures donated by the Poole family of Edmonton. **STILL-LIFE:** Selection of still-life paintings, sculpture and works on paper from the EAG collection. **THE VIDEO COLLECTION:** from the EAG collection. A new Permanent Collection Exhibition.

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DISTURBING ABSTRACTION — CHRISTIAN ECKART: A large and representative selection of the abstract, constructed paintings of New York artist Christian Eckart. In his unusual icon-like paintings Eckart uses precious materials as well as industrial techniques to address issues of beauty, sublime and the spiritual in art. Apr. 11-June 14, 1998

FAIR GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St. 89 Ave. 492-2081

SIX REALISTS: Works by six Alberta artists working in the realist tradition. Apr. 7-19 Opening reception Apr. 9, 7-10 pm.

BACHELOR OF FINE ARTS '98 EXHIBITION: Graduating group exhibition in painting, printmaking, sculpture. Apr. 28-May 10. Opening reception Apr. 30, 7-10 pm.

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave. 432-0240

With its subterranean location and raw unapologetic look, the Fringe Gallery's main objective is to provide a space where artists can come to be inspired.

Works by Ryan Whyte. Thru Apr.

COMEDY

HORIZON STAGE

Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962-8995

RICK SCOTT: Music As A Second Language: 1 PM, SAT, Apr. 25, 1998

DANCE

GRANT MACWANE COMMUNITY COLLEGE

John L. Haar Theatre, 497-4470

Year end dance show. Apr. 16-18, 1998

JUBILEE AUDITORIUM

11455-87 Ave., 432-9483

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq.,
422-6223

DISTURBING ABSTRACTION—CHRISTIAN ECKART: A large and representative selection of the abstract, constructed paintings of New York artist Christian Eckart. In his unusual icon-like paintings Eckart uses precious materials as well as industrial techniques to address issues of beauty, sublime and the spiritual in art. Until June 14, 1998.

FAN GALLERY

U of A, 1-1
Fine Arts Bldg.
112 St, 89 Ave.
492-1081

SENIOR PRINTMAKING EXHIBITION: Awards by KPMG, June 9-21. Opening reception June 11, 7-10 pm.

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave.
432-0240

With its subterranean location and raw unapologetic look, the Fringe Gallery's main objective is to provide a space where artists can come to be inspired.

Sculpture by Neil Fierle. Thru June

MUSIC

ALBERTA COLLEGE CONSERVATORY OF MUSIC

Musart Hall, Alberta College,
10050 Macdonald Dr., 428-1851, ext. 229
Alberta College Percussion Ensemble, John McCormick, conductor. Guest soloist: Don Ehert, guitar. WED, June 10, 1998

THEATRE

CITADEL THEATRE

Shector Theatre, 9628-101A Ave, 425-1820

Lady Be Good!

A Delious Gershwin Classic, music by George Gershwin; Lyrics by Ira Gershwin, book by Guy Bolton and Fred Thompson. The Classic Series. Until June 7

JUBILATION DRINKER THEATRE

W.E.M., 484-2424

Slow Boat: Dinner and musical review on a paddleboat cruising down the North Saskatchewan River. Sounds like the perfect money making scheme to Capt. Arnie. Until June 21, 1998

MATFIELD DINNIE THEATRE

16615-109 Ave,
483-4051

Jump, I'll Catch You: by Cy Young. A great and wacky comedy about two people who meet on a bus in Ypsilanti, Michigan and discover they both have had out-of-body experiences. Until July 19, 1998

WALTERDALE THEATRE

10322-83 Ave,
439-2845

An Evening of One Acts: Three original one-act plays created at Walterdale's 4th Annual Playwrights' workshop. June 1-6, 1998

SPECIAL EVENTS

THE WORKS: A VISUAL ARTS CELEBRATION

Various locations in downtown Edmonton
June-July, 1998

JAZZ CITY INTERNATIONAL FESTIVAL

Downtown Edmonton
June-July, 1998

VARIETY

MISS SAIGON

Jubilee Auditorium,
11455-87 Ave

Musical written by Alain Boublil and Claude-Michel Schonberg. Two young lovers are torn apart by war and held together by a burning passion. June 30-July 5, 1998

RUTHERFORD HOUSE

11153 Saskatchewan Dr, 422-2697

Fathers day brunch and Highland games. June 2, 1998.

Celebrate Canada Festival: June 21-July 1, 1998

JULY 1998

ART GALLERIES — SHOWS/EVENTS & HAPPENINGS

ALBERTA CRAFT COUNCIL GALLERY

10106-124 St, 488-6611,
488-5900

METAL: An exhibition created by Alberta Craft Council Members. Thru July & Aug.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 422-6223

THE POOLE COLLECTION: More than 100 paintings and sculptures donated by the Poole family of Edmonton. **STILL-LIFE:** Selection of still-life paintings, sculpture and works on paper from the EAG collection. **THE VIDEO COLLECTION:** from the EAG collection. A new Permanent Collection Exhibition.

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave, 432-0240

With its subterranean location and raw unapologetic look, the Fringe Gallery's main objective is to provide a space where artists can come to be inspired.

Works by Anna Taylor Thru July.

SPECIAL EVENTS

THE WORKS: A VISUAL ARTS CELEBRATION

Various locations in downtown Edmonton
July, 1998

JAZZ CITY INTERNATIONAL FESTIVAL

Downtown Edmonton
June-July, 1998

STREET PERFORMERS FESTIVAL

Various locations in downtown Edmonton
July, 1998

TASTE OF EDMONTON

Churchill Sq., Edmonton
July 1998

THEATRE

MATFIELD DINNIE THEATRE

16615-109 Ave, 483-4051

Jump, I'll Catch You: by Cy Young. A great and wacky comedy about two people who meet on a bus in Ypsilanti, Michigan and discover they both have had out-of-body experiences. Until July 19, 1998

Pajama Party: Ever wonder what happens at a girl's pajama party? July 23-Sept. 13, 1998.

WALTERDALE THEATRE

10322-83 Ave, 439-2845

34th Annual Klondike Melodrama: Help us save our heroine from her horrible fate, boo the villain, cheer the hero. July 15-25.

VARIETY

MISS SAIGON

Jubilee Auditorium,
11455-87 Ave.

Musical written by Alain Boublil and Claude-Michel Schonberg. Two young lovers are torn apart by war and held together by a burning passion. June 30-July 5, 1998

RUTHERFORD HOUSE

11153 Saskatchewan Dr,
422-2697

Celebrate Canada Festival:
Until July 1, 1998

AUGUST 1998

ART GALLERIES — SHOWS/EVENTS & HAPPENINGS

ALBERTA CRAFT COUNCIL GALLERY

10106-124 St,
488-6611, 488-5900

METAL: An exhibition created by Alberta Craft Council Members. Thru Aug.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq.,
422-6223

THE POOLE COLLECTION: More than 100 paintings and sculptures donated by the Poole family of Edmonton. **STILL-LIFE:** Selection of still-life paintings, sculpture and works on paper from the EAG collection.

THE VIDEO COLLECTION: from the EAG collection. A new Permanent Collection Exhibition.

THEATRE

MATFIELD DINNIE THEATRE

16615-109 Ave,
483-4051

Pajama Party: Until Sept. 13, 1998.

VARIETY

RUTHERFORD HOUSE

11153 Saskatchewan Dr,
422-2697

PENNY CARNIVAL: Aug. 9, 1998

SEPTEMBER 1998

ART GALLERIES — SHOWS/EVENTS & HAPPENINGS

ALBERTA CRAFT COUNCIL GALLERY

10106-124 St, 488-6611, 488-5900

FIBRE, TRADITIONAL, & MIXED MEDIA: An exhibition created by Alberta Craft Council Members. Thru Sept. & Oct.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 422-6223

THE POOLE COLLECTION: More than 100 paintings and sculptures donated by the Poole family of Edmonton. **STILL-LIFE:** Selection of still-life paintings, sculpture and works on paper from the EAG collection. **THE VIDEO COLLECTION:** from the EAG collection. A new Permanent Collection Exhibition.

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave,
432-0240

With its subterranean location and raw unapologetic look, the Fringe Gallery's main objective is to provide a space where artists can come to be inspired.

Works by Chris Reid Thru Sept.
Works by John McDowell. Thru Oct.

DANCE

VIMOK VOLKORANCE ENSEMBLE

Love Letters: Fall 98
Louis XIII Cognac Tasting. Fall 1997

MUSIC

CONVOCAION HALL

U of A, 492-2949

Last night of A Passion for Bach with Walter Reiter conducting the U of A Madrigal Singers and Academy Strings performing Handels Utrecht Te Deum, Bach's Brandenburg Concerto No. 3 and Violin Concerto in A Minor, featuring Walter Reiter as conductor and soloist. SUN, Sept. 28, 1998.

THEATRE

MATFIELD DINNIE THEATRE

16615-109 Ave, 483-4051

Pajama Party: Ever wonder what happens at a girl's pajama party? Until Sept 13, 1998.

CMW'98

CANADIAN MUSIC WEEK

Conference/Festival/Exhibition
TORONTO, MARCH 5-8, 1998

Proud Sponsors

Drink it
Loud!

Canadian Music Week '98 is the leading international trade event for Canada's music and sound recording industry, designed to promote the art and business of music. CMW is a once-in-a-year opportunity to get your band in the face of over 3,000 movers and shakers in the industry. Toronto is the place to be for Canadian Music Week: March 5-8, 1998.

Submit your application to be considered as one of the 350 hottest, up-and-coming bands that will be selected from around the world to showcase in Toronto's clubs and concert halls.

Selected acts also receive free A&R workshops, musician clinics and product demonstrations — as well as all festival showcases.

SHOWCASE APPLICATION SUBMISSION DEADLINE DEC 1/97

Please complete the form below and include it with your tape CD, photos and bio along with a \$20.00 non-refundable processing fee (money order payable to Canadian Music Week) to: CANADIAN MUSIC WEEK, P.O. BOX 61015, 686 Burnhamthorpe Rd., Etobicoke, Ontario, Canada, M9C 2Z8. ALL ELEMENTS MUST ACCOMPANY YOUR APPLICATION TO BE CONSIDERED. All submitted material becomes the property of CMW and cannot be returned. We will listen to a maximum of three tracks. Please list titles accordingly.

For more information: Phone (416) 695-9230
Fax (416) 695-9230 E-Mail: cmw@canaweb.net
VISIT US AT OUR WEB SITE: <http://www.cmw.com>

Enter Your Band Now!

NAME OF BAND/ARTIST

ADDRESS

CITY

PROV/STATE

POSTAL CODE

PHONE/FAX

ARTIST/CONTACT PERSON

NUMBER OF BAND MEMBERS

MANAGER

PHONE/FAX

SHORT DESCRIPTION OF MUSIC

NAMES OF 3 TRACKS BEING SUBMITTED 1.

2.

3.

I'M INTERESTED IN HAVING A TRACK ON THE CMW INDUSTRY SAMPLER CD ☐ YES ☐ NO

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PLANET OF THE FRINGE

Planet of the Fringe, North America's largest celebration of theatre, is set to unleash itself in Old Strathcona this Friday. Our intrepid staff of theatre writers bring you some of their best bets in our comprehensive guide to what's hot at the Fringe this year.

FRINGE VENUES

- 1: **ITV/Aqualta Stage**
Arts Barns Open Space,
10330-84 Ave.
- 2: **Constable Jim Dempsey**
Memorial Stage
Acacia Masonic Hall,
10433-83 Ave.
- 3: **alberta.com stage**
Arts Barns North, 10330-84 Ave.
- 4: **Cosmopolitan Music**
Society
8426-103 St.
- 5: **Northwestern Utilities**
Stage
King Edward School,
8530-101 St.
- 6: **Alberta Treasury Branches**
Stage
Catalyst Theatre, 8529-103 St.
- 7: **George Knull Memorial**
Stage
Royal Canadian Legion,
10416-81 Ave.
- 8: **Kokanee Stage**
Varscona Theatre,
10329-83 Ave.
- 9: **Telus Stage**
Walterdale Playhouse, 10322-83 Ave.
- 10: **Yardbird Suite**
10203-86 Ave.

- BYOV A:** Tent at east end of Telus Ave., 83 Ave. & 103 St.
BYOV B: Lola's Martini Bar, 8230-103 St.
BYOV C: Cook County Saloon, 8010-103 St.
BYOV D: Strathcona Centre Community League, 10139-87 Ave.
BYOV E: Rebar Night Club (main flr.), 10551-82 Ave.
BYOV F: Rebar Night Club (second flr.), 10551-82 Ave.
BYOV G: Club Malibu, 10310-85 Ave.
BYOV H: All Saints Anglican Cathedral, 10035-103 St.
BYOV J: Orange Hall, 10335-84 Ave.
BYOV K: Knox Evangelical Church, 8403-104 St.

G&S Classic moves to King Eddy



Jacqueline Menard and Bernie Scholaske as Mabel and Frederic in *Pirates of Penzance*.

THEATRE

BY ARAXI ARSLANIAN

Attention all souls with kids, visiting relatives and delicate sensibilities!

Is the Fringe awash with warnings of coarse language, mature content, nudity, live animals and modesty-bashing? Do you long for the sweet joviality of family entertainment—without pedantic purple fossils singing out-of-key about how to brush your teeth? Would you rather attend a show that makes you tap your feet instead of clutch your chest in horror?

Then welcome to the world of Gilbert and Sullivan's *The Pirates of Penzance*, prodigiously presented to you by the Sherard Musical Theatre Company.

"Sullivan had this amazing talent to write hummable music," says director David Newton. "but that wasn't the only reason we wanted to do it for the Fringe. It is undoubtedly one of the two masterpieces of the G & S repertoire and, secondly, we had access to a shortened script."

Clocking in at under 70 minutes, the production promises all the flavor without the fat. It seems the duo custom-built their work for the occasional cut. Newton assures his future audience all editing was done with them in mind.

"There are so many verses to the songs it was an easy leap to cut down on those, so the favorite songs are all still there. The story is exactly the same. Perhaps the occasional purist might say we cut out their favorite part. But we felt that an hour and 45 minutes plus intermission wasn't appropriate for the Fringe format."

Here's the skinny: Frederick, upon reaching his 21st birthday, is about to end his apprenticeship with the band of pirates he's lived with all his life. They seek to promote him to full piracy but he has different ideas. He joins the real world and, sworn to morality and duty, now must wipe out the very band of pirates he's been with all his life. Throw in a beautiful girl, maidens, policemen, more pirates—and a major general—and you've got a party with the best music on the block!

"There's love, honor, orphans and pirates. It's a family show," says diva Jean Parlyby (Ruth). "Everyone can enjoy it. The only way to ensure that is to make sure everyone onstage is enjoying what they're doing, too. It's about a love for the theatre."

With a cast of 24 to reckon with, *The Pirates of Penzance* may just have the highest saturation of warm fuzzies going.

The Pirates of Penzance
Planet Of The Fringe
Stage 5 (King Edward School)

A Harper's Guide to Fringe Facts

Amaze your friends with your festival know-how!

COMPILED BY MATT KOWALCZAK

Chances the show you're seeing is a one-person show: 1 in 4

Longest Fringe title: 20 words (*They Came From Mars and Landed Outside the Farndale Avenue Church Hall In Time For the Townswomen's Guild's Coffee Hour*)

Shortest Fringe title: Three letters (tie: *Mud* and *FTM*)

Average number of hours a Fringe technician works each day: 12

Bus to catch from B.Y.O.V. site H to Fringe site: #6

On-site venues that are the furthest apart: Venue 5 (King Edward School) and Venue 7 (Royal Canadian Legion)

Time it takes to walk from Venue 5 to Venue 7: Nine minutes

Time it takes to jog: Five minutes and 30 seconds (add one minute if you're a smoker)

Number of Corporate Sponsors for Planet of The Fringe: 15

Number of Corporate Sponsors for the first Fringe: 0

Number of Corporate Sponsors for Winspearation '97: 37

Number of times Fringe mascot "FoPa" appears in the Fringe program: 15

Percentage of shows rated "Suitable for All Audiences": 25

Percentage of shows rated for "Content": 25

Cheapest show: \$1 (*Alien!*)

Longest show: 135 minutes (*Into The Woods*)

Shortest show: Two minutes (*Alien!*)

Number of railroad ties depicted on the Fringe map: 51

Actual number of railroad ties on the same stretch of track: 723

Number of indoor shows: 106

Percentage of those that are New Works: 68

Number of days it takes to set up the Fringe: Eight

Number of days to take it down: Three

Cost of one draft at a beer tent: \$3.50

Cost of beer in 1984 (first beer tent): \$2

Number of people in the comedy troupe Three Dead Trolls in a Baggie: Two

Number of people in Three Dead Trolls in a Baggie in 1992: Four

Number of times it has snowed during the Fringe: One

Total number of tickets printed: 111,571

Number of shows Mark Meer will appear in: Five (and possibly one more)

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Who's the King of the Surf?

Boy meets girl, boy loses girl, boy gets girl's dead body back

THEATRE
BY ANAKI ARSLANIAN

PreVIEW

Ahh, 1965. A time of frivolity and youth. The words "Sexual Revolution" equaled wives who only wanted three children. Teens of the day scamped on beaches, danced around tiki lamps and called each other names like "babaloo" and "daddy-O."

But there were orgies. Beach-bound teens and their wild mating habits danced across the screens of America in the form of Frankie Avalon and Annette Funicello. A romp on the beach. Boy meets girl. A dance number. Boy surfs and wipes out. Boy gets broody and loses girl. Girl finds someone else. Each sing songs through echo chambers of undying teen love. Boy surfs again, defies gravity and the laws of centrifuge, gets girl back. A romp on the beach. Another dance number.

Ahh, the debauchery.

Irresistible, it seems, to musical comedy-troupe and E-town fave the Arrogant Worms. Heard regularly on the CBC and the ubiquitous *Dr. Demento* show, the Arrogant Worms have made their name as live performers. Though the three-man team has changed membership since its first record in 1992, four years and three CDs later, the Worms are still touring Canada with their peculiar brand of observational humor. Though sociopathic tendencies seem to be featured in such songs as "Tokyo Love Song," "Killer Robots From Venus" and "Carrot Juice is Murder," the Arrogant Worms do have a fuzzier, more urban side. "Let's Go Bowling" (a company ritual), "Horizon" (an ode to a late Plymouth) and "Big Fat Road Manager" (an anti-ode to an anti-Christ employee) are where the Worms are really centered. Goofy, goosy and occasionally oozing.

"King of the Surf: A Beach Tragedy," their latest, greatest and first musical theatre endeavor, headlines at the Planet Of The Fringe. Paired with the mighty forces of playwright Marty Chan and director/performer Patti Stiles, AW's



Kings of the Surf: (l to r) Chris Patterson, Patti Stiles, Marty Chan, Mike McCormick and Trevor Strong.

Trevor Strong, Chris Patterson and Mike McCormick are ready to take on the Big Kahuna of Fringe risk-taking.

But why the beach, daddy-Os? The closest these minstrels of song have come to watersports can be found in hits like "Rippy the Gator" and "The Last Saskatchewan Pirate." Belleville, Ont. native Strong says it best.

"Surfing in Ontario is amazing. I surfed growing up all the time. Sometimes the waves get up to a foot."

"We're exploring our other talents just like David Hasselhoff takes time off to do music," says Patter-

son, who admits to knee-boarding once when it was really windy outside. "It started at Albert's Pancake House right over there."

"It started in Orlando," Strong corrects. "We had a publicist friend there and they were pitching a movie. One was this serious beach tragedy. We had a shot at being the band in the bar that's on screen for four whole minutes."

"But it went by the wayside," adds McCormick. "And we were left with dreams of beach and sand and musicals."

Undaunted and still obsessed with the initial idea the three put their heads together as how to make

their beach-blanket dreams a reality.

"We wanted to do a musical and who could write it better than Mr. Marty Chan?" Patterson bats his eyes in Chan's direction, still stirring his coffee.

"Yeah," grunts Chan. "Right. The tone-deaf guy."

No stranger to Fringe success, Chan has made more than a name for himself with such mega-hits as *Maggie's Last Chance* and his upcoming production of *The Old Boy's Club* at Workshop West. Embracing the campy lunacy of beach party films has proved a welcome challenge.

"That genre is just so bad, it's amazing," he explains. "You gotta love it whether you're laughing at it or with it. I think we all search for the badness in scripts."

But don't you think you're messing with something beyond your mortal grasp? After all, William Asher's beach juvenilia films are cultural icons! Do you dare mock the great and holy Frankie Avalon, you cretins? Fie I say, fie!

"God no," Patterson says. "We'd never do that. We're just taking something that's campy and funny and making it campier and funnier. But people die."

What?!!

King of The Surf: A Beach Tragedy is true to its name, Gentle Readers. The beach archetypes are mainly the same: '60s slapstick, death-defying surf stunts, teen love (sans the exchange of body fluids) and wholesome family entertainment.

"Only now we show the 20 minutes after the happy ending. Boy meets girl, boy loses girl, boy gets dead girl's body back. We can't tell you much more without having to kill you," says McCormick. "But there are still the rock and roll beach numbers with a theramin..."

A what?

"It's that thingy in the Beach Boys' *Good Vibrations* that goes woo-oo-oo, woo-oo-oo. We've spared no expense. It's not the greatest musical of all time but it won't blow up."

The Arrogant Worms promise to keep their shorts on, their chest hair manicured and the cooties down to a bare minimum. Strong will drink a bit, McCormick will drink more and, if the whole thing is a total flop, Patterson thinks they'll take it on tour. It's just about trying new things.

"It gives us dimension," Patterson confides. "It's something new for us to think about. To quote Stanley Carroll, it's like steak and cheesecake at the same time."

Ew.

King of the Surf: A Beach Tragedy
Planet of The Fringe
Stage 1 (the Arts Barns)

Meet the new boss, not the same as the old boss

THEATRE

BY ANAKI ARSLANIAN

Who is David Cheoros?
WHO is David Cheoros?

Really...

Who is he?

Is he some guy or is this just some cloying marketing concept to torment the masses into buying something hideously cheap and even more useless? The answer to both questions is "no."

As the new Fringe Festival Director (all bow to Judy Lawrence, now on a much-deserved hiatus), Cheoros has managed to make himself quite the mystery to patron, performer and media alike.

"I feel very fortunate to be here," the cherubic director confides. "But the job of the people at the Fringe, both the artists and

behind the scenes, are what is to be heard. "My biggest challenges come Fringe-time are those snap decisions. I'm looking deep inside myself to find the tyrant within. I'm a sensitive '90s kind of guy. But I have very strong people around me. So far, there has been blessed little terror as it all comes closer to ground zero. There's more of a sense of anticipation."

He marvels at the strength and passion of predecessors Lawrence, Heather Swain and Brian Paisley, something he fears may be lost in the swim of what is turning out to be one of the best Fringes ever.

"There's always a tendency to overlook past sacrifices but there is a tremendous reverence for what they have accomplished. I have the feeling of being a midget standing on the shoulders of giants."

Okay, okay. Enough with the butt-smooching, what do you really think? Give us the

REAL Dave Cheoros.

"This isn't an act," he insists. "This is the real me."

Oh.

"Sorry, I told you I wasn't very interesting."

Maybe we should let our readers decide: Originally from Mitchell, Ont. (pop. 3,000)—a stone's throw from Stratford, Cheoros was never far from his true vocation. His background is distinctly blue-collar, a tax-bracket he admits to having never really left. With an undergraduate degree in Theatre and Arts Management from the University of Waterloo and a Masters in Directing from the University of Victoria, Cheoros feels he's attained a balance between the academic and the pragmatic vis-à-vis a professional theatre career.

"I know a lot of people have negative feelings after coming out of school. But I'm

not bitter about it at all. I learned a huge amount."

Stop. You're creeping me out.

In an ever-vigilant search for the truth, Vue has gone undercover for the real facts about the Fringe Festival director. Born in 1969, this Cancer enjoys Raisin Bran, Ralph Fiennes' performance in *The English Patient*, John Ralston Saul novels and *The Doom Patrol* comics. Turn-offs include an inability to empathize and plays so bad he wishes he had a firearms licence. No worries, however. This man washes those periodic blues away with Grand Marnier and Leonard Cohen. But hands off, ladies. Our lad is taken.

Cheoros adds, "Before you go, make sure you put that we're short on volunteers. They get a funky T-shirt, a copy of the program, Fringe bucks and a big party. And that they should call the office at 448-9000."

A pro to the very end.

Love letters from the Unabomber

THEATRE

BY MATT KOWALCHUK

I first met Jeff Page in 1992. He was performing in a show called *Ka-Hanuka Pa-Koos* with the Moscow Igorik Theatre. He had just finished visiting the New Russia and was passionate in the telling of his story. At the time, he was living in Seattle and was up for the Fringe. Now, five years later, he is married to local actress Cathleen Rootsaert and calls Edmonton his home.

He shows up at The Next Act with his baby daughter, Lily, to discuss his experience in Russia. This led to *Theodore and the Cosmonaut*, his one man show—co-written with Wes Borg—premiering at this year's Fringe Festival.

Page plays 23 characters, including the Theodore of the title: Ted Kaczinski, the suspected Unabomber; David Kaczinski, who turned his brother into the FBI; and Sergei Krikalev, a cosmonaut abandoned in space while the Soviet Union crumbled.

If the names aren't familiar, they will be soon.

Let's begin with Theodore Kaczinski. Over the course of about 17 years, three people were killed and 23 injured by mail bombs. In each of the last two years a letter was sent to some of the world's major media outlets stating, "We have a manifesto we want published. And if you publish this manifesto the bombings will stop." The *New York Times* and *Washington Post* printed the diatribe. Eventually, David Kaczinski recognized it to be his brother's work and turned him in. "So this was 17 years," explains Page. "He couldn't adapt—he couldn't reform the industrial society, he had to destroy it. That was his whole philosophy. And between 1987 and 1992 there were no attacks. This guy was incredibly patient. And that's what made him so terrifying to the FBI. The FBI said, 'he's our worst nightmare because he's patient.' That the one they're looking for took five years off."

Just because he's playing the guy doesn't mean Page has any sympathy set aside for the alleged Unabomber. The absurd thing, says

Page, is that he agrees with many of Kaczinski's philosophies—just not the way he dealt with it.

"I can't think of a more cowardly way of getting your message across. It separates you completely from everything. Sure, you can hate technology but you're delivering your bombs through the mail, which is delivered by trucks. Ted Kaczinski does not hate technology. He hates people. He didn't bomb technology. He didn't send his bombs to the IBM plant and blow up a huge computer, he blew up people."

"The irony of it all is what set this whole play into motion. Wes Borg saying to me: 'Wow, don't you think it's kinda funny that this guy that chose to live in a 10'x10' shack all by himself is being punished by being put in a 10'x10' cell all by himself?' I mean, yeah. Wouldn't a better punishment be just to be plopped in the middle of people all the time?"

"Wes was really interested in that. Wes said, 'I wanna do my Unabomber play. Jeff, do you wanna be the guy in it?' And I said, 'Well, I don't really wanna do a play about the Unabomber, Wes.' I told him, 'I'm not that interested in doing a play about the Unabomber.'"

And for a time it was forgotten. "Then I started remembering this guy, Sergei Krikalev. Right before I went to Russia in 1992, I was in Seattle and I saw this amazing picture of a cosmonaut with just this look on his face, just this like, *nothing*, and these two guys were supporting him. He'd spent a lot of time in space. So, when he came back he couldn't walk, he didn't have any calluses on his feet, his skin was super-soft [being in an environment without gravity for a long period of time causes the human body to wither away]—it was just crazy. And I was just haunted by this guy. The whole story of, 'Oh, I can't come home. When am I gonna come home?' 'We don't know. We don't know.'"

"I had been thinking about writing a play about him for a long time but I could never quite get it together. So when Wes talked to me about this, I said 'I don't really wanna do a Unabomber play... But I would wanna do a play

about this cosmonaut.' He goes, 'Wow, that's interesting. I wanna do a Unabomber play.' I go, 'OK, I'll tell you what. Let's figure out a way we can make it be about both of them.'"

The result: a myriad of madness, all performed by one man. Among the characters is a Russian taxi driver who doesn't have a clue since all the street names have been changed.

Page also plays himself—and that is a key element to the play. What ties these people together are his own intensely personal perceptions and experiences in Moscow.

"That's sort of the crux of the play. We decided to take this one day that was particularly hard for me in Moscow where I had the worst flu and cold I can ever remember having. I'm working my way from rehearsal, I've got this terrible cold, I'm completely surrounded by people all the time and I'm thinking, 'all I want is to be left alone.' I ride immediately to my hostess, this woman who's like (adopts Baba voice), 'Jeff, you will have the Treatment.' And her treatment is *weird*."

"And so the hook to the play became this idea that you have these two guys. Sergei Krikalev: all he wants is to come back to Earth to be with people. You have Ted Kaczinski: all he wants is to be left alone. And you have me: all I want is to be left alone in Moscow because it's the most crowded place that I've been."

Though he's only been in town for a few years, it didn't take Page long to make his mark. While work-



"Oh no, comrades...I have drunk too much vodka and am floating in space! Now, the Manifesto finally makes sense. Send my regards to comrade Yeltsin!"

ing with many of the city's top theatres as an actor and director, he garnered two Sterling Nominations, and enjoyed several Fringe successes. He is a founding member of the band Hookahman, whose genesis, ironically, came in Moscow. But *this* is a first. He's never performed solo.

So, what is the most challenging part of doing a one man show?

"Trying to draw the line be-

tween true expression and," here he pauses, searching for the correct word, "...wanking. Trying to decide what's important to others and what's just important to me. You know, not just using it as an excuse to stand on a stage and say, 'I, I, I.'"

Theodore and the Cosmonaut
Stage 10 (Yardbird Suite)

Puppet play gives audiences a Woody

THEATRE

BY ARAXI ARSLIANIAN

Meet Michael MacLean. No, not the one who delivers your mail. Not the one who replaced the muffler on your Gremlin. The Michael MacLean you got drunk with at Grad '77 is a different one altogether.

While the playwright/performer may have one of the most ubiquitous names in the nation's history, professional credits make him stand out from the crowd. Edmonton Fringe-goers certainly agree. They've flocked to MacLean's performances over the years at such Fringe hits as *Warriors*, *The Grace of Mary Traverse* and the self-penned *Smoke*.

It is this very Michael MacLean who seeks to challenge audiences yet again with his latest project, *Woody*, a one-man show.

"I was working in a bookstore at the time when I got the idea," he explains. "I went into the biography section and saw *Pinocchio* misplaced there. And I thought what if he did have a biography of his life? He'd be named Woody."

Now the property of Disney,

the character and concept of *Pinocchio* is much more complex than is dealt with in popular culture. Collodi's story is known world-wide but few have pondered its influences in terms of the human condition.

"Collodi's view is that kids are naturally bad. *Pinocchio* is naturally greedy, selfish, lazy. It's a 19th-century Catholic view."

MacLean points out that *Pinocchio*'s wooden beginnings alienate him from the genetic knowledge we all share of such things as sex and death.

"Everything we run into in the normal course of affairs is huge to him. I mean, I remember when I hit puberty—I hit it like a brick wall. The only female figure in *Pinocchio* is the Blue Fairy, so to deal with the female on his own level, where does he go for that? Pornography."

So I guess this isn't a show to take granny and the little nieces to?

"It's as funny as we can make it but it's not a comedy. He's being human in the truest sense and that isn't always funny."

Woody
Planet Of The Fringe
Stage 9 (Walterdale Playhouse)

Groovy play relives disco years

THEATRE

BY ARAXI ARSLIANIAN

Many things have gone by the wayside in the name of progress... unprotected sex, ABBA, Willie Amos...

Roller disco.

It's enough to bring a tear to one's eye. Have no fear, Gentle Readers! In the ultimate anachronism, the Unconscious Collective have endeavored to bring it all back in style. Enjoying a night off from a Calgary gig, UC company members found themselves at the Bank Nightclub, unaware that their lives were about to be changed forever.

Conceived in the fevered mind of Calgarian Nicole Zylstra, *Camille On Wheels* strips the classic garb of *La Traviata* for decidedly funkier fashions—tight pants, feathered hair, mood rings and roller skates.

"At first we thought, 'we gotta steal this script.' There was a way bigger disco revival here than down there," says actor Trevor Schmidt. "They called us up and asked us if we wanted to do a co-pro and we went 'oh yeah, baby!'"

The original story is of a courtesan who falls madly in love with a nobleman, leaves him to save her reputation and dies once he declares his proffered love.

Ooh. Bummer.

"Oh completely!" he confides. "Only in our production she works as a singer/hooker in a roller palace and he's from a political family and a future MP."

Toss in some swingers, drugs, Gloria Gaynor, fuzzy skate covers and afros.

Inquiring minds want to know about the performer's research.

"Well everybody picked somebody to emulate. We used Chrissie Snow, Bianca Jagger, Hugh Hefner, John Travolta—only with a better tan and singing voice—and Christopher Atkins."

All things considered, *Camille On Wheels* promises to be a cornucopia of kitsch. But for the discerning viewer, know that the above also comes with a smoke machine, glitter curtain, air conditioning and most importantly, a liquor licence.

Live on, groovy babies.

Camille On Wheels
Planet of the Fringe
BYOV "G" (Club Malibu)

Cry "Bingo!" after watching trailer trash

Hagen drags two BYOV events to the Fringe

THEATRE

BY LESLIE BRILL

Aerosol cheese. Imagine: the fatty, creamy goodness of everyone's favorite dairy product in the dreamily dispensable form of a spray!

Too good to be true? I swear it exists in less-than-fine food stores across our fair land. A happy accident? Serendipity? VO-5 in the fondue pot? The history of edible spray remains a mystery but exists as proof that when elements collide, the results can be deliciously delicious. Ask Darrin Hagen, award-winning writer, performer, composer and star of two productions performed at Rebar on Whyte during this year's Fringe.

Is *Tornado Magnet: A Salute to Trailer Court Women* a crass attempt to capitalize on the 10th anniversary of Edmonton's Black Friday? Not at all. Hagen, who grew up in a trailer court, picked the title for the show back in January. By the time he realized the intersecting significance in April, deadlines for changes to festival entries



Cutting-room floor footage from *Kalifornia*? No, that's not Brad Pitt—or Juliette Lewis—it's Darrin Hagen.

had passed.

"It was a scary one," he says. "But I rely on coincidences like that all the time: the first time I read from the *Edmonton Queen* was the first day it floated."

Unlike its namesake, *The Edmon-*

ton Queen: Not a Riverboat Story has sailed soundly since its first run. Hagen's script garnered a Sterling award and a book deal with Slipstream Publishing, so he regards last year's hit show as a "gift."

Perhaps not surprisingly, the fol-

low-up to such success is a challenge. It's creative chaos steered by the competent guidance of Ron Jenkins.

Says Hagen, "Ron also directed *Edmonton Queen* and he was really compassionate about the subject matter. He helped me to be brave in a different way."

Tornado Magnet promises to be "an anthropological, autobiographical, historical expedition of trailer court artifacts, rituals and culture."

And as if that wasn't enough, here comes the fromage!

Hot on the heels of each night's Rebar engagement of *Tornado Magnet* will be *Under the "O": Murder!* According to Hagen, "it's cheesetastic!" Set high atop the Bonanza Lounge amidst the sheen of polyester, the bubble of bingo balls and the shaking of cocktails is a "lo-tech, multimedia show with a screen and an interactive video camera. Stylin' Guy, Bingo Bev and a bevy of beauties willingly fill all your bingo needs. It's a big-drag brouhaha!"

The scent of murder may hang in the air but so does the fate of all the glorious prizes, prizes, prizes. James Chipman has been busy as co-creator, John Cooper flew in

from Vancouver to direct and the talented and saucy cast features Harvey Anderson, Chipman Hagen, Chris Illing, Allan McKenzie and Heather D. Swain.

Yet, one of the busiest contributors has been Rick Jessome in his relentless pursuit of bounteous booty. Hagen beamed that "we've got swag lamps, black velvet paintings—lots of great pottery!"

Any dogs playing cards?

"Not yet. But today we got our first tapestry. Girl, you should come upstairs!"

That which is hot rises. That which is cold descends. Coincidence? Elemental truth. Swirling churning, spinning and yearning. But will there be cheese in the air? The sauce will fly.

Tornado Magnet: A salute to Trailer Court Women
BYOV E
Rebar (main floor)

Under the "O": Murder!
BYOV F
Rebar (second floor)

Angel-ic play unearths actor's incest-ridden past

THEATRE

BY JESSICA LIMA

"The secret is incest. The girl is me. And the courage is mine and so many others who have survived," writes actor and playwright Amy Marschak.

Marschak's decision to write the play *An Angel Cried a Tear Last Night* came as a result of what could be interpreted as a sign. As the New York University theatre-studies graduate explains, she decided that if she got into the Victoria Fringe she would write a play about incest. Twenty minutes after her decision, Marschak received a phone call. She'd been accepted. Marschak wrote her one-woman play on the road and in a stream-of-consciousness style. She addressed her own past and exposed a subject usually only whispered

about.

"I wrote it when I was on the way to Victoria from Winnipeg," says Marschak. "All the way there I'd stop wherever and I'd find a place to rehearse. The way I wrote it is I let whatever came to me be written down. I'd write up a few key words to remember and I'd go on like that... Sometimes it was scary because I didn't know what would pop up."

"Telling the story heals me and others," continues Marschak. "It's always about secrets... If I would have seen the play before, it would have helped me."

Since 1995—when she realized while staying at a Youth Hostel in Toronto that she is an incest survivor—Marschak has noticed drastic changes in herself. Claiming that even her voice has become lower since her surfacing, the artist has regained her intuition and confidence which previously was lost with the deep-

ening belief she was crazy.

"Imagine if your mother served you mashed potatoes," says Marschak. "And you ask 'Why did you serve mashed potatoes when I wanted french fries?' And your mother says 'I did give you french fries, you just ate them.' Things that you think you know are constantly put into debate."

Marschak also has a book of poetry entitled *Poetry For All Those Breathing* which she will be selling at the play. As an actor, Marschak strengthens with each production and concentrates on providing a solid show. Witness her pre-performance ritual:

"One hour and 45 minutes before curtain I go out and play Twister or tag or red light-green light. One hour before curtain I'll go into the venue, if I can, and start setting up. Then I'll do make-up and vocal stuff. Then I'll ask myself 'how do I really feel?' and I'll

try to honor that. Then I'll go through a 'yes exercise I learned in self-defense where you use your whole body's physicality. Then I'll go backstage and pray and then I'll drink water."

Obviously, Marschak likes to be prepared. But for someone with high expectations from every show, it seems natural she would have such an exact preparation formality.

"The most important thing to me is being 100 per cent, being totally there," declares Marschak. "So when people walk out they think 'Wow' at the very least. That's my number-one priority that everything is polished."

An Angel Cried a Tear Last Night
Stage #2 (Constable Jim Dempsey Memorial Stage)

Saturday August 16, 8:00pm
Sunday August 17, 12:15pm
Monday August 18, 6:30pm
Tuesday August 19, Noon

Toons by a Loon presents
Reservations
A One Woman Opera

Crystal Hanson
Wes Borg
Mike McDonald

George Knoll Memorial Stage (Stage #7)
Royal Canadian Legion 10416-81 ave
Language Warning: This show may contain up to 10 swear!

Binge-Bang
Piercing
presents
Reefer Madness

A Pull a party a tragedy
a little song and dance.

Friday, August 15 @ Midnight
Saturday, August 16 @ 3:30 PM
Sunday, August 17 @ 8:45 PM
Wednesday, August 20 @ Midnight
Thursday, August 21 @ 4:30 PM
Friday, August 22 @ Midnight
Sunday, August 24 @ 6:15 PM

Stage #7 The Stratbcona Royal Canadian Legion
10416-81 Avenue (George Knoll Memorial Stage)

Ad Hoc Theatre presents
THEY CAME FROM MARS
and landed outside
the Farndale Avenue
Church Hall in time
for the Townswomen's
Guild's Coffee Morning

By David McGillivray and Walter Zerin Jr

at the Northwestern Utilities Stage
8530 - 101 Street

SATURDAY, AUGUST 16 @ 7:30 PM
SUNDAY, AUGUST 17 @ 3:30 PM
WEDNESDAY, AUGUST 20 @ 8:45 PM
THURSDAY, AUGUST 21 @ 4:30 PM
SATURDAY, AUGUST 23 @ 4:30 PM

THE SPLEEN JOCKEYS
present
JOCKEY SHORTS
A Sketch Comedy Show
★★★★★
"5 OUT OF 5 STARS—TRULY
A WINNIPEG PHENOMENON!"
THE BUZZ: The Winnipeg Fringe News

SHOW TIMES:
FRI 15 8:00 PM
SAT 16 6:00 PM
SUN 17 11:30 PM
MON 18 2:00 PM
TUES 19 1:45 PM
WED 20 9:45 PM
SAT 23 4:15 PM

ROYAL CANADIAN LEGION
10416 - 81 AVENUE

Clowns make for macabre laughs

THEATRE

BY LESLIE KROLL

They shoot clowns, don't they?

Well, in Edmonton, they do. Or, at least, someone performed a drive-by two years ago this summer: a balloon-toting, glad-handing buffoon was beamed (but not brained) while waving to traffic on the north side.

Is this a sign of intelligent, benevolent life on Planet Fringe? Hardly. It is, however, behavior that might be expected on Ummo, celestial infernal home of Mump and Smoot—returning in *Tense* to this year's theatre festival.

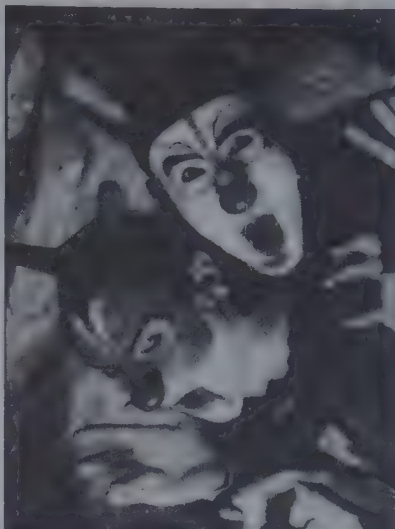
The immensely popular duo of Michael Kennard (Mump) and John Turner (Smoot) appear in their fifth Edmonton Fringe, showcasing an entirely new work. *Tense* is a vision quest in which the horror clowns venture upon the Ummonian wilderness to commune with their god, UMMO.

"In the last few years there has been such a spiritual resurgence," explained Kennard from his home in Toronto. "It seems that everyone is searching for answers. We've always been interested in native realism and vision quests in North America and it came out (in workshoping the show) that we both love camping."

Pretty innocuous stuff for most clowns. But, of course, Mump and Smoot are not like most clowns. From amputation baseball (*Something*) to imprisoned torture (*Caged*) and post-crash cannibalism (*Femo*), Kennard and Turner delve deep into gruesomely dark comic places. Teamed with director Karen Hines (*Pochsy's Lips* and *Ob Baby*) and movement coach Fiona Griffiths, Mump and Smoot have earned an international reputation. The duo has toured extensively and were appointed associate artists at the Yale Repertory Theatre three years ago.

After meeting in 1971, Kennard and Turner came under the tutelage of clown master Richard Pochinko at the Theatre Resource Centre in Toronto. Encouraging the pair with a unique teaching approach which blended European, American and North American Indian elements, Pochinko helped Kennard and Turner push beyond the classical Auguste (manipulator)/lovey (victim) relationship so they would possess elements of each, as well as a third (Ringmaster).

Despite the apparent ease of the gibberish Ummon-



Mump and Smoot: these devilish clowns won't be making any balloon animals.

nian Mump and Smoot utter, it is the subtle complexity inherent in each character and the interaction between them that makes their performances so lovingly loathsome. Perhaps there is no image more repellent yet curiously engaging than one's own distorted reflection in a circus mirror—and no one holds it up and shoots it back to the audience quite like Mump and Smoot.

Once again Kennard and Turner are joined by Richard Kunst in what will surely be a sold-out run at this year's Fringe. Is UMMO ultimately a benevolent god? Kennard wouldn't say but the fainter hearts twisting balloons into poodles might want to sit this one out. Or, at least, look three ways before crossing the streets. ●

Mump and Smoot in *Tense*
Stage 3 (alberta.com Stage)

Fairy tales not for young kids

THEATRE

BY JESSICA LIM

Jack and his beanstalk, Cinderella and the whole group from *Rapunzle* are coming to the Fringe in the Stage Polaris production of Stephen Sondheim's *Into The Woods*.

It's something of a fairy-tale medley but co-director Leslie Bland warns that this is not a fairy tale for young children. The musical becomes quite grim in areas and is a means of social commentary.

"It's good for age nine and up because of the length and because it's a fairy tale with fairy-tale characters used to comment on modern life," says Bland. "It comments on modern society dealing with going into the woods or going into the real world. Basically the theme of the show is 'No one is alone' and that we still have each other to lean on. A lot of the mistakes we make are because we think we are alone."

Also co-directed by Marie Nyckla, the musical's first act brings the audience a happy ending. However, an alternate bean has been carelessly thrown and grows into another beanstalk whereby the giant's wife in *Jack and the Beanstalk* comes down in search of revenge against Jack. From this mishap, the musical connects a number of fairy tales through the baker and his wife, the two characters Bland believes viewers will relate to best.

"Because of the baker's quest—to find the ingredients to reverse the curse on his house so his wife can have kids—the stories get connected," explains Bland. "...The audience will identify with the Baker and his wife the most because they're just ordinary people trying to have kids."

Anyone who has read Lewis Carroll knows there is more to fairy tales than height-inducing mushrooms and drowsy caterpillars. Although the meaning in a fairy tale is often missed by children, there is always a depth to be unearthed and, as Bland explains, Sondheim's fairytale montage not only represents human interaction but also uses the symbolism to comment on society and question moral standards.

"Fairy tales are reflections of society," emphasizes Bland. "People have done theses on symbolism in them...Each character in the musical is a symbol for someone in

our society. Jack is the younger teenage boy. Rapunzle is the younger teenage girl who wants to leave home. The witch is a mother figure. The baker and his wife are the everyman characters in the play. Not flashy, just ordinary."

"The Baker and the Baker's wife are trying to have a child," continues Bland. "It's a situation that becomes an all consuming desire and Sondheim explores that. The baker is given a task to get this stuff like the red cape from Little Red Riding Hood to reverse the curse. His wife tells him to take it but he says he can't take the cloak from a child—but they need it to have a child. So it's does the end justify the means. It's a moral question, where does morality start? There's no easy answer and the musical doesn't pretend there is an easy answer." ●

Into the Woods
Stage 4 (Cosmopolitan Music Society)

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Solo show heads to Dreamland

THEATRE

BY JESSICA LIM

Hit the Road To Dreamland is one day in the life of playwright and actor Paul Matwychuk—one extraordinary, quite unbelievable day in 1948 Matwychuk spends with tap-dancing movie star Ann Miller. The play celebrates 1940s culture and attempts to cast a spell of nostalgia for that time. *Hit the Road* is Matwychuk's third consecutive one-man show.

"The one-man show works well with the Fringe," says Matwychuk. "Because it's very simple, low budget and often at the Fringe you want to do something that doesn't require a lot of heavy lifting. Also, you can get away with a lot more. If you're a one-man show and you can keep them entertained, they think you're doing a pretty good job."

However, if something goes wrong in a one-man show there's no one to turn around and point a finger at. Although the one-man show may be less of an ordeal, Matwychuk comments that this sort of show requires close scrutiny of its text as there is very little else to hold the audience's attention.

"You have to be constantly aware whether the audience is getting involved or not," explains Matwychuk. "I can't let the storyline flag at all, especially for me who can't do imitations or

physical humor. When you're writing a short story you can be lazy but when you're on stage you have to keep the attention...My plays are about 18 pages single-spaced and I perform them word for word."

Aside from being a playwright and actor who in the past enjoyed the success of his one-man plays *The Muscular Stepmother* and *The Key to Violet's Apartment*, he constructs crossword puzzles (some of which have appeared in the *New York Times*), hosts the weekly CJSR program *Swing High* and is a law student at the University of Alberta. But for the multi-talented Matwychuk, one of his greatest feelings of accomplishment comes from the Edmonton audience.

"Edmonton is really supportive," he says. "You've got great audiences and you know they're really rooting for you. They're very sophisticated. It's been really nice just as an amateur and people are coming up to you and telling you they really enjoyed it. For someone like me who doesn't have any theatre experience it's great and I don't know how I would have gotten into theatre without the Fringe. It's really educational, it's learning by doing and it's a really great opportunity to be put on." ●

Hit the Road to Dreamland
Stage 6 (Alberta Treasury Branches Stage)

Winspear ation 97

EPCOR presents the Winspear Centre Opening Celebrations September 12 - 21, '97

WIN TICKETS WITH **Vue** WEEKLY

Vue Weekly has its hands on 10 pairs of tickets for the **Winspearation 97 Lunch Bag Concert Series** and a contest to give you a chance to get your hands on the tickets...Every week we will run a Winspear Trivia contest and you must answer all of the questions correctly to be eligible to win a pair of tickets.

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Shauna Rolston, Cello • Wednesday September 17, 1997, 12:00pm
Linda Perillo, Soprano • Thursday September 18, 1997, 12:00pm
St. Lawrence String Quartet • Friday September 19, 1997, 3:00pm

Each week two pairs of tickets for each concert will be drawn on Wednesday at noon. You may mail/drop off your answers to: Vue Weekly, 307, 10080 Jasper Avenue T5J 1V9 or fax us at 426-1996. **ONE ENTRY PER PERSON PLEASE.**

This week's Trivia Questions: (week 1)

- 1.) Who is the concert hall named after?
- 2.) How many seats are there in the Winspear Centre performance chamber?
- 3.) Who are the construction team of the Winspear Centre?
- 4.) What does the vertical banner say outside the Winspear Centre?
- 5.) How long did it take to build the Winspear Centre?

until
september 1, 1997

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Aug. 15 - *Once Were Warriors*
Directed by Lee Tamahori, this New
Zealand film of love, family and family
violence has won 15 film festival awards.
(1994, 105 min.)

Aug. 22 - *The X-Files: Never Again*
Agent Dana Scully gets a tattoo.
(1997, 45 min.)

Aug. 29 - *Tattoovideo*
Contemporary tattoo
artists explain their trade.

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THEATRE

BY JESSICA LIM

Reefer Madness: the Musical will be the closest you'll come to getting high while watching a Fringe play. Expect the smell of pot to creep towards your seats, expect to laugh, expect great acting and singing but do not expect a conservative presentation on the pernicious consequences of smoking marijuana. Based on the 1936 anti-marijuana movie *Reefer Madness*, this musical explores the use of comedy for social commentary.

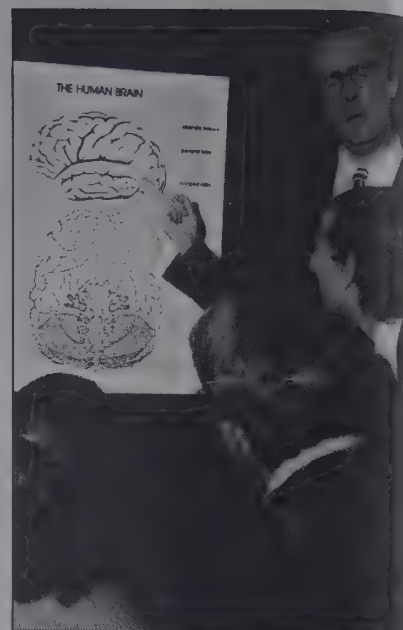
"It is and it isn't a parody," explains playwright Adrian Lackey. "It depends on whether the people have seen the movie. But you don't have to see the movie to enjoy the play... If you're going to give someone a message, or if someone is going to give me a message, it better be damn entertaining. Like what Bertold Brecht says, 'the duty of actors and playwrights is to keep the bourgeois entertained in the den while stealing the silverware in the kitchen'—so basically to entertain and to be paid for it. His plays were foremost entertainment with messages.

"The stage dope we're using smells like the real thing," continues Lackey. "I want people to wonder and guess. When I'm sitting in the audience I'd appreciate it if it smells like there's real dope coming from the stage. It creates a nuance, a universe you can get sucked into."

According to Lackey, the idea for the play materialized at last year's Fringe in the beer tent when composer Paul Morgan Donald became interested in Lackey's idea of adapting the movie. A year later Donald and Lackey, both award winning writers, combined their talents to produce what Lackey describes as a "play that is guaranteed not to suck and how many plays can say that?... I've been really blessed that Paul had room to be a part of this. I'll be thinking something and not say it out loud and Paul will say exactly what is in my mind. Paul really understands my intent."

The cast—Araxi Arslanian, Matt Baram, Carmen Davison, Sharla Matkin, George Szilagyi, Dov Mickelson and musical director Binaiser Kapadia join Donald and Lackey in creating an alternative viewpoint about the results of smoking pot. The venue is licensed. While the highly-addictive and sometimes fatal nicotine and alcohol remain legal, marijuana is prohibited and condemned for being the catalyst of addiction to stronger drugs. For Lackey, the musical not only dissolves the myths surrounding pot but also addresses the hypocrisy which permeates our marijuana prohibition laws.

"A large part of our drug laws are based on this film," says Lackey. "In 1923 Emily Murphy was the first Canadian woman judge but she was a racist and didn't like dope. And we've got a park named after her. It



"This is your brain. This is your brain on drugs..."
Reefer Madness: the Musical offers the real dope to
Edmonton's grassroots theatre audience.

infuriates me and makes me laugh the way people honor scoundrels. I think another part of this play is to check the morality of those who claim to be sentinels of public morality."

For Donald, this is his second time round at the Fringe. His work for the 1996 hit *Giant Ants!* earned him a Sterling award and introduced him to the Fringe audience, which he looks forward to charming again.

"Edmonton is quite supportive of theatre, at least during the Fringe," says Donald. "It's a very nice audience to do a show for... We've worked hard at making something that wasn't full of in-jokes—that would be accessible to everybody. It's an interesting idea. The movie is very funny but unintentionally—it's meant to be furious. We wanted to do it because it's funny, it's a good show. It's not a terribly political show. We're not out to change the world, just out to entertain."

Reefer Madness: the Musical
Stage 7 (George Knall Memorial Stage)

Mamet's Buffalo gets a woman's touch

THEATRE

BY JESSICA
KROLL

In 1912, James Earle Fraser drew a new design for the American five-cent piece, since referred to as "the Buffalo Nickel."

The model for the now-rare coin was actually a 17-year-old bison named Black Diamond displayed in the New York Zoological Gardens, a gift from the Barnum and Bailey Circus. That the image of strength and majesty—the lifeline of native North Americans before it was systematically severed—should be captured in captivity is ironically interesting. That one of this year's Fringe offerings is an all-female-cast production of David Mamet's *American Buffalo* is also interesting, but not the least ironic, given that it will be staged by Way Off Broadway, Vancouver's maverick

theatre company.

The 1977 Pulitzer Prize-winning script about three petty thieves in a junk shop plotting to rip off a coin collection is classic Mamet: gritty, visceral writing not intended for tea-time audiences ("Cock-sucker should be horsewhipped with a horsewhip")—precisely the kind of material Way Off Broadway audiences have come to expect the last 10 years. Previous productions have included *Erections*, *Ejaculations and Exhibitions*, *Young Hitler*, *Fuck Machine*, *Scions of Hydra* and most recently a one-man performance by Michael Schaldemose of *The Celestine Prophecy*.

American Buffalo presents the company with the unique challenge of exploring proven material in uncharted territory. The cast of Deb Demille, Jenn Griffin and Terry Winkleman have decided not to change the script but to play it straight.

Explained director Michael Wener, "We've had to change a few things like he's to hers, but lines like 'I put my dick on the chopping block,' we left those in. At this point, it's hard to have a perspective on what effect it will have but we wanted to do it based on the belief that there is no intention or desire that is exclusively a male emotion."

Testing the boundaries of language and presentation of material is familiar ground for Way Off Broadway.

"Man is a creature of habits," says Wener. "Man does not change his habits overnight. This is not like him."

But maybe it could be. I understand the buffalo population is on the rise.

American Buffalo
Planet of the Fringe
Stage 10 (Yardbird Suite)

Edmonton

12 min. west, Churchill Square
(99 Street and 102 Avenue)
422-6228

DIVINE
RECADES

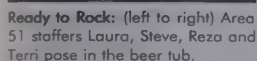
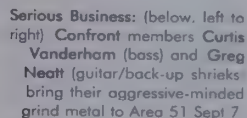
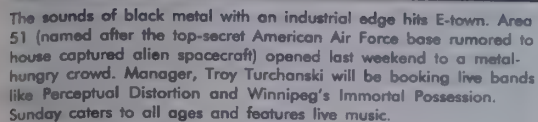
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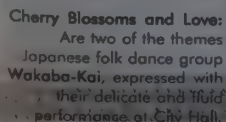
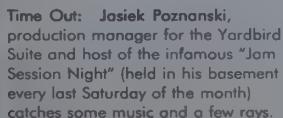
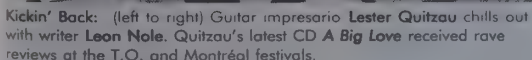
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Journal



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Jockeys vent their spleen

THEATRE

BY KELLY TORRANCE

The Spleen Jockeys" may seem like just another nonsensical name for another sketch comedy group. But in fact, it makes perfect sense.

"In Shakespearean times, the spleen was used as the tool of emotion, anger and laughter," explains Adam Mitchell, the stage manager and "everything else they need" of the group. "So a Spleen Jockey is someone who manipulates or rides the spleen."

Besides Mitchell, the Winnipeg group features four performers—Ray Brickwood, Justin Deeley, Darren Pitura, and Jim Taylor (not the Edmonton city councillor, of course). The fledgling troupe has been around for about two-and-a-half years—less than a year in its current incarnation. While they have played the Winnipeg Fringe and the Gimli festival for the last two years, this is the Jockeys' first foray into Edmonton's Fringe.

Mitchell, an Edmonton native, compares the Jockeys to this city's own talent. "Edmonton's been such a comedy town over the past

number of years," he remarks, pointing to groups like Three Dead Trolls and the now-defunct, yet fondly remembered SCTV. "It's the same except for the material involved. It's still three to five-minute sketches," he says. "So the shows end up being a little bit broken up. But there's never too much to bore you."

Mitchell says the troupe is "super excited" about the show, which offers the Jockeys' best material.

"It ranges anywhere from 30-second spoofs to situational comedy," Mitchell says. What sets this sketch comedy group apart from the multitude of others?

"The energy, the originality, and the mere strangeness of a lot of the stuff," responds Mitchell. "The actors are very professional actors. They're very strong actors with a lot of training."

And don't worry if you're the sort of person who never gets the joke. The Jockeys have been known to explain their jokes mid-show—using graphs.

Jockey Shorts
Stage 7 (George Knuli Memorial Stage)

Visual Arts

By Nora Abercrombie

Roberta Sharp's first public exhibition (at Latitude 53 Gallery until Saturday) consists of 40 images, each accompanied by a short paragraph which provides an emotional context for the image. The first paragraph reads: "When I was a little girl between the ages of five to seven I was sexually abused by a paternal uncle. I wish that he may never know peace or mercy."

Sharp started this project about two years ago. She knew she had unresolved issues, yet was unwilling to waste time with a therapist.

"I didn't want to spend every minute of my life in therapy," says Sharp. "I gave myself a time limit: two-and-a-half months. I wanted to define what was bothering me, take it to a psychologist and say: this is what I want to work on. Let's do it."

So she wrote (and wrote and wrote), then distilled the masses of writing into 40 paragraphs, each describing a "state" associated with her reaction to abuse and/or the healing process.

It is odd that a visual artist would work in words instead of images but, says Sharp, "I was so blocked that I couldn't come up with any kind of image. I had to write first and then build the images around the writing."

Sharp allowed herself 12 hours to complete each image.

"They are paintings and drawings mostly. And there are some collages. I didn't want some survivor to say 'well, I can't do anything like this because I don't know how to draw.' You don't have to know how to draw in order to heal."

Sharp took care to keep her costs as low as possible.

"A box of oil pastels costs \$200. I don't want anybody to think they can't afford what it takes to heal. I saved up and was willing to frame the show but then I thought it might discourage somebody from doing the same thing for themselves. So we pinned it on the wall."

Sharp and Latitude 53 have also invited the legal and healing community to participate in the show.

"I wasn't comfortable with just putting things up on the wall," says Sharp. "I had a lot of questions in my late teens and early 20s. I wanted to know about my options for therapy and whether I should lay charges and what the court processes were like. I said that if I put this artwork up on the wall there are going to be more questions asked than answered."

Since the opening on Tuesday, Latitude 53 has hosted a career counselling session for post-survivors; the John Howard Society has talked about victim's assistance and preparation for criminal court; The Sexual Assault Centre of Edmonton talked about myths and facts of sexual abuse; Alberta Family and Social Services discussed child welfare resources, community involvement, investigation processes and memory recall; and literary readings from authors dealing with child sexual abuse.

Events from Thursday to Saturday include Safe Talk; victims' rights and court assistance; a presentation from the Edmonton Police Service; and, on Saturday, Sharp's own talk.

The show is punctuated with Native healing ceremonies.

"Being Metis, I wanted to have a Native spiritual component to the show. People who are abused hate life and don't feel like spiritual beings. So that's why we have the healing ceremony."

"I am healing myself, but it's also for other survivors. It helps a lot just to be able to go to an art show and see yourself. It's also for our partners and for our children. And certainly it's for the public at large."

"I was asked why I wanted to heal publicly. My answer is that I have the right to paint my life experience. I think I do. And I feel good about this. I feel that finally something good has come of something horrible."

Doyle's trilogy completed

FILMS

BY RUSSELL MULVEY

ReVUE

Roddy Doyle's third and last installment in the story of Barrytown is now a film.

First there was *The Commitments*, made into a rollicking musical film by Alan Parker. Then there was *The Snapper*, made into a warm-hearted, sort of coming-of-age film by Stephen Frears. Now there is *The Van*, again with Frears as director.

Doyle doesn't actually write novels. He writes film scripts published as novels. This is a very good way of making a living since you can get paid twice for something you only wrote once. And whereas Doyle tends to be very underwritten with far too much dialogue to ever get a real sense of characterization, the movies made from his "novels" have a depth to them that is rare among films.

Barrytown, for those unfamiliar with Doyle (his novels or movies) is a poor section of Dublin. Barrytown doesn't really exist—the name is taken from a Steely Dan song—but the poverty, the situations and the characters do.

The Van is the story of a baker, who abruptly gets laid off, and his best friend who has been out of work for some time. The baker—a guy nicknamed Bimbo—is played by prominent British stage actor Donal

O'Kelly. He defines himself by his work and hits upon the idea of running a mobile fast food outlet—a chip van. He persuades his best friend Larry, played by Colm Meaney (*Con Air*) to be his partner.

The year is 1990 and Ireland is in the World Cup. The two men figure that a chip van parked outside the pub will do a great business and they're right.

Ireland chokes and the men start taking the chip van to rock concerts, bingo halls and the like. Trouble begins, not because business falls off but because of the basic differences in the partners' natures.

Larry is a bully. Not a mean-spirited, physical sort of bully but the kind who just goes ahead and does things, assuming others will follow behind him. Bimbo begins to get tired of this sort of thing—and when he does, Larry doesn't understand what the problem is.

The film has a wealth of interesting secondary characters and things both familiar and foreign—well worth seeing. The beauty of Doyle's work is that it exposes us to a world very different from ours that has a profound resonance with life just about anywhere.

The Van is not Frears' best film but it is well done.

The Van
Garneau Theatre
Daily

Seven ft. hero a problem

MOVIES

BY RUSSELL MULVEY

ReVUE

Remember a few years ago when Superman died?

He fought this big alien called Doomsday to the death and then four Supermen took his place. One was a cyborg, one was a reincarnation of a Krypton machine called the Eradicator, one was a clone of Superman who became Superboy and the last was a scientist-turned-machinist who built himself a metal suit.

The last guy was called Steel and it is from him that the movie *Steel* arises.

Shaquille O'Neal is called Steel. In his secret identity he is John Henry Irons (John Henry is the name of a legendary black hero of American ballads. In one well-known tale he dies of over-exertion after winning a contest with a steam drill). As the movie begins, Irons is a soldier and engineer with the army. He and two others are developing weapons. In an attempt to impress a senator, one colleague misuses a weapon and cripples the other.

After the court martial, Irons resigns his commission and goes back home to the inner city of Los Angeles where he finds work in a steel mill. When he discovers the high-tech weapons he was developing have made their way into the hands of street gangs, he enlists the aid of his colleague, now in a wheelchair, and together they fight crime.

There are a number of problems with this movie. The least of the problems is also the largest—it's seven ft. high and its name is Shaquille O'Neal.

Shaq can't act. He has a 500-watt smile, which is apparently supposed to pass for acting. It is annoying.

This would have been a considerably smaller problem had Irons become Steel a little earlier on. As it is, Steel doesn't appear until the film is two-thirds over. The first third is devoted to seeing Irons reestablish himself in his neighborhood and to the villain—who starts setting up in the same neighborhood.

The villain is played by Judd Nelson. Apparently, he really needs the work—though if bad sitcoms (he's on TV's *Suddenly Susan*, the Brooke Shields vehicle) and this sort of film is the best he can get, maybe he should seriously consider retiring. There is, in fact, a sense from his performance that he has in fact given up.

Annabeth Gish plays the genius in the wheelchair. The middle third of the film concentrates on her and Shaq as they build a suit with the help of Richard Roundtree (*Shaft*). By the time we see Steel the movie is practically over. Even this wouldn't have been so bad had the final third of the film been devoted to Steel beating the bad guys up. It is not.

Directed and written by Kenneth Johnson, *Steel* the movie has its heart in the right place and still manages to be less boring than *Batman* and *Robin*. It doesn't cover up its failings with special effects—like *Spawn*. In fact, the film seems to be made to show us that Shaquille O'Neal has what it takes to be a movie star.

It would be a good film if he did.

Steel
Famous Players
Daily

VIDEOPHILE

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CRIME TIME

STARRING PETE POSTLETHWAITE AND STEPHEN BALDWIN

To be seen is to exist. Sidney (Pete Postlethwaite; In *The Name Of The Father*) lives each day going unnoticed. During the day Sidney is a TV repairman, at night he looks after his wife who is rapidly losing her eyesight.

Bobby (Stephen Baldwin; *Fled*) is a very self-involved young actor. He's got the talent but he's also got the ego. Stephen knows he's the best actor in the entire world but, like all great actors, he just can't seem to get a job.

Crime Time is a TV show. Each episode uses

actors to dramatize the most grisly crimes from the night before. When Sidney starts killing women and cutting out their eyes, *Crime Time* hires Bobby to portray the killer on the show. The more victims Sidney slays, the more famous Bobby becomes. Bobby is recognized everywhere. He's even getting picture deals from Hollywood. But when Sidney stops killing, Bobby's 15 minutes of fame are over. Will Bobby start replicating Sidney's crimes in real life just so he can act as Sidney on TV?

This show could have been a lot better. I really didn't like either Sidney or Bobby's pathos—I am a great empathizer but I couldn't feel anything for these weak characters. The connection between Bobby and Sidney was never fully realized and at the pivotal part of the movie I was left confused—which made for an unsatisfying ending.

Crime Time certainly started off with a good idea but the script was not clever enough to pull the idea off effectively. (Amy Hough)

Stallone shines in Cop Land

MOVIES
BY AMY
ROSEN

ReVUE

This is a promise from me to you: I will NEVER make fun of Sylvester Stallone again. In *Cop Land*, surely this summer's best film (so far), Stallone reaffirms moviegoers' waning faith that he does, indeed, belong on the big screen. No kidding folks, this is an award-winning performance. Not since William H. Macy's performance as Jerry Lundak in last year's *Fargo* have I seen such a marvelously beautiful portrayal of such a pitiful creature. So long to Stallone's bravado-filled

macho man, hello to Stallone's woe-begone sensitive guy

Cop Land is the story of Freddy Heflin (Stallone; *Daylight*), the sheriff of the quiet berg of Garrison, N.J. Garrison is also known as Cop Land because it is where almost all the officers of New York City's 37th Precinct have their homes. Although Cop Land is inhabited by cops, Freddy is considered an outsider. In the eyes of the big city boys Freddy is likened to an overblown security guard, an annoying puppy that you spend the day kicking only to throw it the occasional bone—ensuring it will be around to kick again. And no one feels this more than Freddy himself. Although Freddy has ap-

plied to the New York City Police Department many times, he never makes the cut because he is deaf in one ear—an injury incurred when, as a teenager, he rescued the love of his life, Liz (Annabella Scierra; *The Hand That Rocks The Cradle*) from drowning. Tragic indeed

Liz is now married to one of the 37th's most obnoxious recruits Joey (Peter Berg; *Girl 6*), a philandering bruiser who Freddy would give everything to resemble. Like Joey, the rest of the 37 is filled with thugs, coke addicts and all-around corrupt cops. But these are Freddy's idols and he's always willing to turn a blind eye.

Meanwhile, young cop Murray Babitch (Michael Rapaport; *Beautiful Girls*) has made a mistake that may lose him his job and send him to jail. He has killed two young men without probable cause and his uncle Ray (Harvey Keitel; *Bad Lieutenant*) now has to clean up the mess. Ray and his partner, Jack (Robert Patrick; *Striptease*), try to plant a gun in Murray's victims' car but

when a medic starts complaining, Ray decides his nephew should fake his suicide. Ray and Jack take Murray to Garrison. They hide him at Ray's house. All of Garrison knows that Murray is there and go along with the charade—including Freddy. When internal affairs investigator Moe Tilden (Robert De Niro; *The Fan*) comes to Garrison to investigate the dirty affairs of the 37th he offers Freddy a chance to be "a real cop" for the first time in his life. All he asks of Freddy is for him to expose his idols as the crooks they are.

The cast is stellar but Stallone is the shining star. His portrayal of Freddy is perfect. The mannerisms Stallone developed for Freddy's character are so honest—I felt the excruciating pain Freddy went through each time he had to look someone in the eyes. With his chubby chin perpetually resting on his chest, Freddy quietly listens to life through his one good ear.

Ray Liotta (*Goodfellas*) is aptly sleazy, reinventing his Henry Hill coke-addict role as the only member

of the 37th who actually feels something for Freddy—not friendship; not respect; but perhaps pity.

Keitel gives his usual all, his character is not quite as bad as his *Bad Lieutenant* but is filled with a malevolence that is quite scary. De Niro's part is small but his screen presence still makes you sit up and take notice. I was also very impressed with Patrick's performance. In this star studded cast, Patrick stood out as being undeniably evil and repulsive.

Cop Land was written and directed by James Mangold—the same man who wrote and directed the much-acclaimed *Heavy*. Mangold's sensitivity merely glittered in *Heavy* but beams in *Cop Land*—the far better of the two films.

This is the movie to see. Believe once more in Stallone. He was amazing—and I am duly impressed. ●

Cop Land
Cineplex Odeon
Daily

A SLY FILMOGRAPHY

Cop Land (1997)
Daylight (1996)
Assassins (1995)
Judge Dredd (1995)
The Specialist (1994)
Demolition Man (1993)
Cliffhanger (1993)
Stop! Or My Mom Will Shoot (1992)
Oscar (1991)
Rocky V (1990)
Lock Up (1989)
Tango & Cash (1989)
Rambo III (1988)
Over the Top (1987)
Cobra (1986)
Rambo: First Blood Part II (1985)
Rocky IV (1985)
Rhinestone (1984)
Staying Alive (1983)
Rocky III (1982)
First Blood (1982)
Victory (1981)
Nighthawks (1981)

Rocky II (1979)
F.I.S.T. (1978)
Paradise Alley (1978)
Cannonball (1976)
Rocky (1976)
Capone (1975)
Death Race 2000 (1975)
Farewell, My Lovely (1975)
The Lords of Flatbush (1974)
The Prisoner of Second Avenue (1974)
Bananas (1971)
The Italian Stallion (1970)
No Place to Hide (1970)

TV APPEARANCES

Played Det. Dick Daley in *Kojak* (1973)
Guest host on *The Muppet Show* (1978)

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Conspiracy Theory supports some of our favorite plots

ReVUE

EVALUATION
MARGINALS

Who else but me would they send to review *Conspiracy Theory*, right? (Not to sound paranoid, Margolis, but who exactly isthey?—ed.)

Well, seeing the latest effort from the team of director Richard Donner and Oscar-winner Mel Gibson only confirmed something that has been worrying me lately. They're reading my mind. They know what I'm thinking. They even had special messages intended for me hidden throughout the film (seeing the words "After Shock" highlighted on a wall was most disturbing).

Needless to say, I'm frightened by this discovery.

Who exactly is "they?" Well, that is one of the primary concerns of this paranoia-driven thriller that plays like a combination of *The Pelican Brief* and *Coast To Coast with Art Bell*.

Conspiracy Theory begins with one of the most intelligently-written and humorous credit sequences in recent memory. Cab driver Jerry Fletcher (Gibson) is introduced while delivering a disjointed stream-of-conscious ramble to an assortment of passengers in his taxi. He sees the connections between random events and understands their implications—or at least he thinks he does—and shares them with whoever will listen. With its rainy street setting and film-noir jazz score, the sequence almost seems a parody of the opening of Martin Scorsese's classic *Taxi Driver*.

If only the film maintained that level of wit.

Fletcher lives in a metal-lined apartment filled with magazines, newspapers and filing cabinets stuffed to the brim with research for his self-published 'zine, *Conspiracy Theory*. He keeps his food securely locked from possible poisoning by his numerous "enemies." He is strangely compelled to purchase a copy of J.D. Salinger's *The Catcher in the Rye* whenever he sees one.

Fletcher has made himself the unwanted guardian angel of Alice Sutton, a Justice Department attorney played by Julia Roberts. Sutton is obsessed with solving her father's brutal murder, although her days are often interrupted by visits from Fletcher as he begs someone to follow up on his latest revelation.

Sutton typically dismisses his appeals as the ravings of a lunatic—until one day when he shows up more deranged than usual, bleeding from a stab wound and mumbling something incoherent about biting someone's nose off.

In fact, he had just bitten the nose of Dr. Jonas, a CIA-supported psychiatrist played by Patrick (Jean-Luc Picard) Stewart. Jonas has a special interest in Fletcher and kidnaps the cabbie to find out what he

who he has been talking to.

When Sutton encounters Jonas with his bandaged nose, she realizes something really big is going on and agrees to help the confused Fletcher with his mission—whatever it really may be.

Beyond that, this film is rather difficult to describe. It takes several twists and turns as it slowly reveals the dark and convoluted histories of Fletcher and Jonas. The film wavers in quality throughout, sometimes surprising with its unusual approach to familiar material but at other times painfully falling into standard clichés—like the developing romance between Fletcher and Sutton. It's almost expected, though, considering writer Brian Koppelman's last effort was the Sylvester Stallone-Antonio Banderas effort *Assassins*. However, because the film maintains such an unpredictable nature, it stays riveting until the end—despite its length and periodic cheesiness.

Mel Gibson's portrayal of Fletcher (like many cinematic cabbies, a loner with a mysterious past) proves that indeed he can play more than either irreverent goofballs (as in the *Lethal Weapon* series or *Maverick*) or renegade rebels (as in *Road Warrior* or *Braveheart*). In this film he seems to imitate Dustin Hoffman but it works. There is an edginess in his portrayal here that occasionally makes you forget that you are watching one of Hollywood's biggest stars. He also looks pretty awful throughout most of the film, dressed in the retro clothes that haven't made it into the clubs lately. Brave choices from someone once named *People Magazine's* sexiest man of the year.

However, the rest of the cast—including Roberts and Stewart—have decided overacting is the best approach to this material. Most tragic is a poor chap playing a mental hospital orderly who decided he'd try to steal a scene or two from Roberts. Seeing as how those were some of the film's stinkier scenes, Roberts gladly gave them to him.

Director Donner has been watching the conspiracy-laced films of Oliver Stone and clearly learned a thing or two from him. *Conspiracy Theory* is filled with dark, nervy visuals, very different from Donner's usual slick-looking fluff.

And the film's inclusion of such conspiracy standards as black helicopters, the New World Order and, most importantly, MK Ultra win major points in my book. It even begs to ask the crucial question—why do all assassins have three names? And why do they all own copies of *The Catcher in the Rye*?

But I'm still freaked out by the hidden messages to me. I know they're there. You know they're there, right? ●

Conspiracy Theory

Famous Players

Daily

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CONSPIRACY THEORY (PG)

Violent scenes 3:40 7:00, 9:45

GEORGE OF THE JUNGLE (PG)

Thu 1:30, 3:45, 7:15, 9:25 PM

STEEL (PG)

1:00, 3:20, 7:10, 9:35 PM

FREE WILLY 3 (G)

1:20 PM

WESTMALL

West Edmonton Mall 444-1242

EVENT HORIZON (STC)

1:10, 3:20, 7:30, 9:40 PM

GEORGE OF THE JUNGLE (PG)

Fri Sun Mon Tue Wed Thu 1:30 4:00, 7:15, 9:20 PM Sat 1:30, 4:00, 9:20 PM

Con Sun Mon Tue Wed Thu 1:30 4:00, 7:15, 9:20 PM Sat 1:30, 4:00, 9:20 PM

STEEL (PG)

3:30, 7:00, 10:00 PM

FREE WILLY 3 (G)

1:40 PM

HERCULES (G)

Thu 4:40 PM

STEEL (PG)

Thu 1:20, 3:40, 7:20, 9:30 PM

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CONSPIRACY THEORY (PG)

Violent scenes 1:50, 3:50, 7:50, 9:50 PM

SPECIAL ADVANCE SCREENING G.I. JANE (M) 7:00 PM

GATEWAY 8

EVENT HORIZON (STC)

12:00, 4:45, 7:30, 10:00 PM

GEORGE OF THE JUNGLE (PG)

Thu 12:00, 4:00, 6:45, 9:15 PM

AIR BUD (STC)

Thu 12:00 PM

FACE OFF (M)

Brutal violence throughout

3:30, 7:00, 10:00 PM

CONTACT (PG)

3:45, 7:00, 9:50 PM

FREE WILLY 3 (G)

12:00

STEEL (PG)

2:00, 4:20, 7:20, 9:40 PM

CONSPIRACY THEORY (PG)

Violent scenes

12:00, 4:15, 7:00, 10: 15PM

HERCULES (G)

12:30

NOTHING TO LOSE (M)

Coarse language

Fri Sun Mon Tue Wed Thu 3:00, 7:00, 10:10 PM Sat 4:40, 10:10 PMTHu 12:45, 2:45, 4:45, 7:20, 9:40 PM.

SPECIAL ADVANCE SCREENING G.I. JANE (M) Sat 7:00 PM

CONSPIRACY THEORY (PG) violent

scenes 12:00, 3:50, 7:00, 9:45 PM

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<p>LIAR, LIAR PG Tied, loose. Career language. 11:35 AM, 1:40, 4:40, 7:20, 9:30 PM. <i>Handicap show.</i></p> <p>BREAKDOWN M Career language, brutal violence. 11:35 AM, 1:40, 4:45, 7:25, 9:35 PM. <i>Handicap show.</i> 12:30 PM</p> <p>JUNGLE 2 JUNGLE PG 11:35 AM, 1:50, 4:50 PM</p> <p>MURDER AT 1600 M Career scene. DAILT & LIES. 10:10 PM</p> <p><i>Handicap show.</i> 12:45 AM</p> <p>GONE FISHIN' PG 11:05 AM, 1:35, 4:25, 7:45 PM</p> <p>WILD AMERICA PG 11:05 AM, 1:30, 7:10 PM, 9:35 PM</p> <p><i>Handicap show.</i> 12:40 AM</p> <p>FIFTH ELEMENT PG Violent scenes not suitable for young pre-teens. 1:40, 4:05, 6:55, 9:40 PM. <i>Handicap show.</i> 12:25 AM</p>	<p>AUSTIN POWERS PG DAILT 11:10, 1:20, 4:40, 7:05, 9:20 PM. <i>Handicap show.</i></p> <p>LOST WORLD: JURASSIC PARK 2 PG Intense scenes not suitable for young children. 1:40, 4:10, 7:40, 9:50 PM</p> <p><i>Handicap show.</i> 12:30 AM</p> <p>SIMPLE WISH G 11:45 AM, 1:30, 4:25 PM</p> <p>THE SAINT PG 7:40, 10:15 PM. <i>Handicap show.</i> 12:45 AM</p> <p>ROBYN AND MICHELLE HIGH M Sexual content. 11:30 AM, 1:55, 4:55, 7:55, 10:55 PM</p> <p><i>Handicap show.</i> 12:50 PM</p> <p>ADDITIONED TO LOVE PG Career language and suggestive scenes. 1:05, 4:30, 7:30, 10:05 PM. <i>Handicap show.</i> 12:25 AM</p> <p>SPEED 2 PG 1:15, 4:15, 7:15, 10:20 PM</p> <p><i>Handicap show.</i> 12:40 AM</p>
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AUSTIN POWERS

PG

Not suitable for young children
DAILY 11:20, 1:55,
4:35, 7:05, 9:35; Midnight SAT only 11:50 PM

CLASSIC PARK

PG

Frightening scenes, not suitable for young
children DAILY 11:05, 1:40, 4:15, 6:55, 9:30,
Midnight SAT only 12:20 AM

LIED AFRICA

PG

DAILY 11:30, 2:00, 4:20, 7:00, 9:20 PM,
Midnight SAT only 12:25 AM

THE FIFTH ELEMENT

PG

Violent scenes, not suitable for young children
DAILY 11:15, 1:45, 4:15, 7:10, 9:50 PM,
Midnight SAT only 12:25 AM

A SIMPLE MIND

G

DAILY 11:15, 2:15, 5:00, 7:30 PM
SWEDEN

THE DEVIL'S OWN

M

Coarse language, not suitable for pre-
teens
DAILY 10:50 PM, Midnight SAT only 12:20 AM

CRUISING

PG

SWEDEN
DAILY 11:00 AM, 1:35, 4:05, 6:45, 9:30 PM,
Midnight SAT only 12:05 AM

ADDICTED TO LOVE

PG

Coarse language & suggestive scenes
DAILY 1:20, 2:20, 4:40, 7:15, 9:45 PM,
Midnight SAT only 12:10 AM

BREAKDOWN

M

Coarse language & brutal violence.
DAILY 11:40 AM, 2:10, 4:45, 7:25, 9:55 PM,
Midnight SAT only 11:50 PM

RODNEY AND MICHELE'S

HIGH SCHOOL

M

DAILY 12:05, 2:35, 5:05, 7:35, 10:10 PM,
Midnight SAT only 12:15 AM

LIED AFRICA

PG

Violent scenes & coarse language
DAILY 12:00, 2:25, 4:50, 7:20, 9:25 PM,
Midnight SAT only 11:50 PM

THE SAINT

PG

DAILY 11:25 AM, 1:50, 4:30, 7:05,
9:45 PM,
Midnight SAT only 12:15 AM

GROSSO POINTE BLANK

M

DAILY 10:55 PM,
Midnight SAT only 12:30 AM

JUNGLE 2 JUNGLE

PG

DAILY 11:35 AM, 2:05, 4:35, 7:40 PM,
TUE. THRU WAS TUE

TILL THERE WAS YOU

PG

Suggestive scenes
DAILY 9:35 PM,
Midnight SAT only 12:25 AM

BUDDY

PG

DAILY 11:20 AM, 2:05, 4:35, 7:05 PM

a MINUTE at the MOVIES by Todd James

AIR FORCE ONE Is it a bird? Is it a plane? No, it's just the president of the United States hanging out of airplanes and busting a few heads to keep the world safe for democracy in *Air Force One*, starring Harrison Ford. This commander-in-chief practically wears a big letter "S" under his suit and if it weren't for Ford's competence—though well-worn—performance, this over-inflated action movie might be laughable. The Cold War never ends in the movies and, after delivering a tough anti-terrorist speech in Moscow, the president's jet is hijacked by Russian terrorists. The leader of the terrorists is Korshunov, played by Gary Oldman, who uses the same accent he used when playing Count Dracula a few years ago. Oldman is a great actor but this one-dimensional character could've been played by Yakov Smirnoff. Korshunov leads his band of merry terrorists aboard the most secure aircraft in the world. The president manages to stow himself away in the bowels of *Air Force One*, leaving Korshunov with a plane-load of hostages—including the First Lady. While the hostages sweat it out, the big guy makes contact with his vice-president, played by Glenn Close, who's being pressured to relieve her boss of his command. There's politics aplenty on the ground but the real fun is in the air. The action and suspense almost makes you forget what a glory-glory-hallelujah-gee-it's-great-to-be-an-American-blowing-up-the-big-bad-red-menace kind of movie this really is. It's easy to get caught up in all the big explosions and the pounding music. Who wouldn't want the most powerful man on the planet to kick butt instead of wolfing Big Macs like they were Tic-Tacs? Just don't think about the turbo-jet-sized holes or the flag-waving silliness of the story or you might take this one in for a crash landing. **(M)**

CONSPIRACY THEORY This movie, starring Julia Roberts and Mel Gibson, has "can't miss" written all over it. It's just too bad a portion of their combined \$30 million salary couldn't have gone toward a script that made sense and didn't crap out before you emptied your box of popcorn. Gibson plays Jerry, a wacko but (predictably) charming cab driver with an endless supply of paranoia. Jerry smells a government plot in everything from fluoridated water to Oliver Stone movies. He'll share his theories with anyone but his favorite sounding board is Alice (Roberts), a lawyer in the Justice Department. To Alice, Jerry is a harmless crank until federal agents begin taking a keen interest. At the start, Gibson's portrayal of the troubled Jerry is promising. He's a man with a frightening and dangerous past but Gibson and director Richard Donner (*Lethal Weapon*) couldn't resist the silly one-liners and *Lethal Weapon*-ish mugging that only erodes the believability and intrigue. Roberts seems distant and bored in her role, a feeling you'll come

to know all too well as this movie wears on. *Star Trek: The Next Generation's* Patrick Stewart plays a mysterious CIA shrink who appears on the scene just as Jerry's fellow theorists begin turning up dead. *Conspiracy Theory* had potential but a smart and exciting probe into government double-dealings turns into a formula action movie with all the usual trappings and a love angle that's so melodramatic it's hard to stifle the tears. This movie simply doesn't have the guts to stick to the path less traveled, so once again it's the same summer-time throwaway schlock. Gibson and Roberts take the cash—and we get a *Theory* conspicuously full of holes and low on imagination. **(M)**

GEORGE OF THE JUNGLE We're right in the thick of the silly summer movie season and they don't get much sillier than George, George, *George of the Jungle*, based on the 1960s cartoon character and brought to life by Disney with Brendan Fraser as the vine-swinging hero. Fraser has lots of experience with this kind of broad comedy and is perfectly cast as a good guy in a loincloth who falls in love with a gal from the big city. Leslie Mann (*The Cable Guy*) is George's jungle love and Thomas Haden Church (*Wings*) her boorish fiancé. From the infectious theme song to George's best friend, a talking ape—thanks to some nifty animatronics and a voice supplied by Monty Python's John Cleese—this is just the way we older kids remember George. There's slapstick fun kids will howl at and enough memories of Saturday mornings to make it worthwhile for mom and dad. **(M)**

MY BEST FRIEND'S WEDDING Director P.J. Hogan (*Muriel's Wedding*) knows where his bread is buttered in this charming and surprisingly romantic comedy, throwing his star's oh-so-recognizable, amazingly large and toothy smile onto the screen at every opportunity. When your star is Julia Roberts, this is just good thinking. Roberts plays Julianne, a food critic with a long menu of spoiled romances. Her best friend Michael (Dermott Mulroney), who she hasn't seen in months, announces he's about to be married to the daughter (Cameron Diaz) of a filthy-rich business tycoon.

hienne realizes she may have missed the boat with this former lover and sets out to break the two lovebirds into tiny bits. Watching Roberts play the bad girl in this clever romance is a twist that works and it's just one of many turns that make this a pleasure to watch. Rupert Everett plays Julianne's other best friend, George. He is gay but is forced to play Julianne's "love interest" in several hilarious scenes. Everett manages to steal scenes from a very good Roberts but this one comes down to strong writing and a disarmingly sensitive and varied performance from the *Pretty Woman*. **(M)**

NOTHING TO LOSE It's hard to believe Tim Robbins' last effort was writing and directing the Oscar-winning *Dead Man Walking*. In this throwaway project, Robbins plays Nick, a jilted husband carjacked at the wrong time by a fast-talking hood named Tee, played by Martin Lawrence. Nick is in no mood to be messed with and takes Tee hostage on a cross-desert trek that involves a highway robbery and a run-in with some nasty roadside thugs. After a little gunplay, can male bonding and a plan for the perfect robbery be far behind? This buddies-on-the-road movie is quickly forgotten. No complaints about Lawrence and Robbins but they're no Martin and Lewis—and this script from the writer of *Ace Ventura* isn't above throwing in all the clichés and shamelessly trying to tug at our heartstrings. You've got little to gain from *Nothing to Lose*. **(M)**

PICTURE PERFECT Jennifer Aniston is a breath of fresh air in *Picture Perfect* as Kate, a shallow advertising exec who, with help from a colleague (Illeana Douglas), creates a fictitious boyfriend to help her land a promotion. The now-unavailable Kate catches the interest of the office gigolo Believing Kate to be engaged, Sam (Kevin Bacon) begins what he thinks is an affair. Of course, sooner or later Kate will have to come up with the real thing—that's where Jay Mohr (*Jerry Maguire*) as Nick, comes in. An acquaintance hired to play her fiancé, Nick would like the part for real. And it's not hard to tell what happens next. No surprises but this lighter-than-air romantic comedy is fun and funny. The cast, which includes Olympia Dukakis, is rock solid and Aniston is the first of the *Friends* cast to finally nail it on the big screen. **(M)**

SPAWN One burned-out comic book hero should have been enough for the summer but here's another from the series created by Calgarian Todd McFarlane. *Spawn* was once a regular Joe like you and me until he was assassinated, sent to hell, and transformed into a warrior of evil. Just

another day in cartoonland. Luckily for Earth, he switches allegiances to the good guys. With an arsenal of weapons that makes Batman's bat rope look like a licorice whip, he takes on the man responsible for his death: the power-mad Wynn (Martin Sheen). John Leguizamo plays Clown. He's unrecognizable in his costume and make-up—a lucky break for him—as he plays a mischievous demon attempting to lead Spawn back to the dark side. Just try and follow this brain-dead mess that spits and sputters from the start. Even the much-ballyhooed special effects from the *Jurassic Park* people are old-hat and tiresome. For fans only; all else need not bother. **(M)**

VUE Ratings

O = Awful
V = Bad
W = Poor
WW = Good
WWW = Very Good
WWW = Excellent

Todd James hosts "A Minute at the Movies," heard daily at 6:25 a.m., 9:25 p.m. and 5:50 p.m. on K-97. Also catch Todd on TV News Fridays at 10 p.m.

CINEPLEX ODLON CINEMAS

CINEMA GUIDE

SHOWTIMES EFFECTIVE: FRI, AUG 16-TUE, AUG 21.

FATON CENTRE CINEMAS

2nd FL. Phase H 101 & 102 Ave. • 421-7010

COPLAND	M
Daily 1:45, 4:15, 7:15, 9:45 PM. Dolby Digital. Violent scenes & coarse language.	
EVENT HORIZON	PG
Daily 2:00, 4:20, 7:25, 9:35 PM. Presented in Digital Theatre Sound. There is no 7:30 PM show on Aug. 18 and Aug. 20.	
MEN IN BLACK	PG
Daily 2:10, 4:20, 7:20, 9:40 PM. Presented in Digital Theatre Sound.	
SPAWN	PG
Daily 1:30, 3:45, 6:55, 9:30 PM. There will be no 7:30 PM show on Aug. 16.	
STEEL	PG
Daily 1:30, 3:45, 6:55, 9:30 PM.	
AIR BUD	PG
Daily 1:25, 3:40 PM.	
PICTURE PERFECT	PG
Daily 2:05, 9:10 PM. Suggestive scenes.	
FREE WILLY 3	G
Daily 1:35, 3:30 PM.	
SHALL WE DANCE	PG
Daily 5:50, 9:15 PM.	
FACE OFF	M
Daily 1:00, 4:00, 6:45, 9:35 PM. Brutal violence throughout.	
CONTACT	PG
Daily 1:10, 3:00, 8:00 PM.	
SPECIAL SNEAK PREVIEW: MONEY TALKS	TBA
SAT Aug. 16 ONLY at 7:30 PM. Pay to see an advanced showing and stay as our guest to see SPAWN FOR FREE.	

WEST MALL 8

West Mall Entrance 2 • 444-1029

MEN IN BLACK	PG
Daily 1:10, 1:40, 3:10, 3:50, 5:10, 6:45, 7:45, 9:00, 9:50 PM.	
MY BEST FRIEND'S WEDDING	PG
Daily 1:50, 4:30, 7:30, 9:45 PM.	
AIR BUD	G
Daily 4:00, 4:20 PM.	
PICTURE PERFECT	PG
Daily 7:30, 9:30 PM.	
SPAWN	PG
Daily 1:15, 3:20, 5:25, 7:40, 10:00 PM. There is no 7:40 show on Aug. 16.	
AIR FORCE ONE	PG
Daily 1:00, 1:30, 3:40, 4:10, 6:30, 7:00, 9:10, 9:40 PM. Presented in Digital Theatre Sound.	
COPLAND	M
Daily 1:20, 3:45, 7:10, 9:25 PM.	
FACE OFF	M
Daily 9:00 PM. Brutal violence throughout.	
SPECIAL SNEAK PREVIEW: MONEY TALKS	TBA
SAT Aug. 16 ONLY at 7:30 PM. Pay to see an advanced showing of MONEY TALKS and stay as our guest to see SPAWN FOR FREE.	

CAPITOL SQUARE

10065-Jasper Avenue • 428-1202

MY BEST FRIEND WEDDING	PG
Daily 7:00, 9:10 PM. Mat Sat/Sun 2:10 PM.	
GEORGE OF THE JUNGLE	PG
Daily 7:30, 9:20 PM. Mat Sat/Sun 2:00 PM. There is no 7:30 PM show on Aug. 20.	
ULEE'S GOLD	PG
Daily 7:10 PM. Mat Sat/Sun 2:30 PM.	
CON AIR	M
Daily 9:10 PM.	
HERCULES	G
Mat Sat/Sun 2:00 PM.	
NOTHING TO LOSE	M
Daily 7:30, 9:40 PM. Coarse language.	

WHITEMUD CROSSING

4211-106 Street • 424-3990

MY BEST FRIENDS WEDDING	PG
Daily 2:00, 4:20, 6:45 PM.	
SPAWN	PG
Daily 2:15, 4:30, 7:20, 9:20 PM.	
COPLAND	M
Daily 1:45, 4:10, 7:10, 9:30 PM. Violent scenes & coarse language.	
MEN IN BLACK	PG
Daily 1:15, 3:30, 7:30, 9:50 PM. Presented in Digital Theatre Sound.	
PICTURE PERFECT	PG
Daily 1:30, 3:45, 7:40, 10:00 PM. Suggestive scenes.	
AIR FORCE ONE	PG
Daily 1:00, 4:00, 7:00, 9:10, 9:40 PM.	

WESTMOUNT 4

111 Ave. & Grant Road • 492-7263

MEN IN BLACK	PG
Daily 2:30, 4:40, 7:30 PM. Presented in Digital Theatre Sound.	
SPAWN	PG
Daily 1:00 PM. Frightening scenes. Not suitable for young children.	
AIR FORCE ONE	PG
Daily 1:30, 4:10, 7:00, 9:40 PM. Presented in Digital Theatre Sound.	
PICTURE PERFECT	PG
Daily 2:00, 4:20, 7:10, 9:30 PM.	
COPLAND	M
Daily 1:00, 3:30, 7:20, 9:50 PM.	

Alternative Video Spot

Locally Owned and Operated

10050 - 82 Ave. • ph. 439-2233 • fax 433-1409 (WE RESERVE)

<http://www.compumart.ab.ca/altvid/>

New Releases:

DEVIL'S OWN

MOTHER

EVITA

SPAWN (Animated)

Alternative:

CRASH

LOST HIGHWAY

WAITING FOR GUFFMAN

(D.V.D. NOW AVAILABLE)

THE BEST VIDEO STORE IN TOWN

Vue movies

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
433-9100

L'IL ABNER (1959) Musical version of the satiric comic strip, featuring corrupt politicians, the nuclear industry, greedy capitalists, big government and military bungling. A dogpatch village, deemed worthless, is set as a site for nuclear testing. Stars Peter Palmer, Leslie Parrish and Julie Newmar. Dir. Melvin Frank. (Aug. 18, 8 p.m.)

CINEMAS 6

1800 McDougall Street • 464-1121

Phase 1 Entrance 44 • 644-1121

OPEN NIGHTLY 6:15. MATINEES 12:30 PM.

THE FUGITIVE	PG
Daily 1:00, 2:15, 9:25 PM. Mat Sat/Sun 4:50 PM.	
A SIMPLE WISH	PG
Daily 1:00 PM. Mat Sat/Sun 1:00, 5:00 PM.	
LIAR LIAR	PG
Daily 7:25, 9:15 PM. Not suitable for young children.	
FIFTH ELEMENT	PG
Daily 1:10, 7:00 PM. Mat Sat/Sun 3:50 PM.	
ROMY & MICHELLE'S REUNION	PG
Daily 10:00 PM.	
LOST WORLD	PG
Daily 1:30, 6:45, 9:30 PM. Mat Sat/Sun 4:00 PM.	
SPEED 2	PG
Daily 1:35, 6:55, 9:40 PM. Mat Sat/Sun 4:15 PM.	
WILANERCA	PG
Daily 1:50, 7:30 PM. Mat Sat/Sun 4:40 PM.	
ADDICTED TO LOVE	PG
Daily 9:50 PM.	

Night Clubbing

listings are FREE • VUE FAX: 426-2889 • Deadline 3:00 pm Friday

ALTERNATIVE AREA 51

11725b Jasper Ave. 413-0147
every WED: Metal Night
every THU: Industrial with Atolokus
every FRI: Black/Death/Grind/Metal
SAT 16: Fat Bastard, Lure, Feeding Francis
SAT 23: Immortal Possession, Pugnacious

BLACK DOG

10425-82 Avenue, 439-1082
SAT 16: Scott Wicken

THE CORE

10145-104 Street, 420-6811
every FRI-SAT: DJ Deep Sky, DJ Dragon, DJ Spider

CRAZY FOX

5552 Calgary Trail South, 414-6340
every THU: the Naked Breakfast Guy Jam

H2O LIQUID BAR

10044-82 Avenue, 433-5794
every THU: Alternative of the Ages with DJ Schizo

KING'S HORSE PUB

4211-106 Street, 988-8881
every FRI-SAT: New & Classic Alternative with DJ Trigger

MICKY FINN'S

2 Flr, 10511A-82 Avenue, 439-9852
every SUN: Open Stage Hosted by Everett LaRo

PUBLIC DOMAIN

10167-112 Street, 423-7860
every TUE: Tuesday Tantrum with DJ Dread Head

REBAR

1055-82 Avenue, 433-7600
every SUN: DJ Big DaDa

REBAR

every MON: Delicious DJ Brian
every TUE: the Higher Level Hip-Hop with ASA, downstairs punk & ska with DJ Hurricane

every WED: Black Wednesday Scary Music for Scary People with DJ Black
every THU: Upstairs-Classic 80's with Mikey Doing That Flashback Thing
every THU: Downstairs-DJ Code Red
every FRI-SAT: DJ Mikee
THU 21: Strung Out, Straight Faced, LAMS
FRI 22: DOA

THE NEV

10030-102 Street, 423-7820
THU 14: Kadence, Dogday, Become One
FRI 15: Celcius, H-8, Slacks
SAT 16: Las Vegas Crypt Keepers-CD Release Party, Sunshine Divina
THU 21: the Nixons, guests
FRI 22: One Way Or Another '80s Retro Party
SAT 23: Jaded, guests

THE ROOST

Private Member's Club, 10345-104 Street, 426-3150
every MON: DJ Big Daddy
every TUE: DJ Bryan the Big Mac
every WED: DJ Latin Lover
every THU: DJ Dark Daddy
every FRI: Down-DJ Weena Love
every SAT: Up-DJ Alvaro
every SUN: DJ Who the @#!? is Alice

ROSE BOWL DOWNTOWN

10111-117 Street, 482-5152
every SUN: Jam

BLUES & ROOTS

ALLENDALE STEAK & PIZZA
6306-106 Street, 437-7777
every SAT: Rob Taylor

BLUES ON WHITE

10329-82 Avenue, 439-5058
every SAT aft: Blues Jam
THU 14-SAT 16: the Bent Harbour Band
THU 17-WED 20: the Mere Mortals
THU 21-SUN 24: Jimmy Payne & House of Payne

BRANDY'S BLUES BAR

10375-59 Avenue, 988-5455
every FRI-SAT: Blues Jam
SUN 17: Dr Boogie

C-WEEDS

11733-78 Street, 479-8700
every MON: Stormy Monday Blues Jam with the Rough & Ready Billy Joe Green Band

CHATEAU BEIRUT

12323 Stony Plain Road, 482-5442
every SAT: Live Middle Eastern Music

CLUB MACABENA

10816-95 Street, 425-5338
every SUN: Jammin' & Madness (Open Jam)

CORR'S

10407-82 Avenue, 433-1969
every SUN: Acoustic Open Stage with Joe Birede & Toni-Rae

CRAZY FOX

5552 Calgary Trail South, 414-6340
every THU: Open Stage Jam

DARK CAMEL

8230-103 Street, 414-6485
SUN 24: Ants on a Log

FATBOYZ

6104-104 Street, 437-3633
every WED: Rob Taylor Band Open Blues Jam
FRI 22-SAT 23: Dwayne Cannon & Gene McKenzie

GASOLINE ALLEY

10993-124 Street, 448-0181
every SUN: Roadhouse Blues Jam with Billy Joe Green and the Rough and Ready Blues Band

HERITAGE AMPHITHEATRE

Hawrelak Park, 496-7275
SUN 17: Jam Fest '97
THU 21: World of Guitars with Gaye Delorme, Lester Quitzau, Caesar & Marcus

HORIZON STAGE

1001 Calahood Road, 962-8995
SAT 23: Rotary Guitar Festival
SAT 23: David Gogo

LION & CROW

367 St Albert Trail, 480-8044
FRI 15: Amykal Ammar

LUNAR BLITZ

10805-105 Avenue, 420-0200
every THU: Folk & Blues Jam Hosted by Greg the Human Bean

MISTY ON WHITE

10458-82 Avenue, 433-3512
every MON: Open Stage

REGAL'S CAFE & BAR

10025 Jasper Avenue, 990-1212
every THU: Blues Jam hosted by Rob & Pops
SAT 16: Singles Night with Nash Rambler

SABRIENA'S

10158-97 Avenue, River Valley, 421-8904
every WED: Folk Open Stage Hosted by Brian Gregg

SIDETRACK CAFE

10333-112 Street, 421-1326
THU 14: Nickleback, Xlith House
FRI 15-SAT 16: the Rockin' Highliners, David Gogo
MON 18: Hosted by Painting Daisies, with Mike McDonald, Agent Gumbo
TUE 19: JBomba!
WED 20: Welcome
THU 21-SAT 23: Gaye Delorme

SUGAR-BOWL SOUTH

10922-88 Avenue, 433-8369
SAT 16: Big Day
SAT 23: Bell Jar Blues Band

UPTOWN FOLK CLUB

Parish Hall, 12116-102 Avenue, 488-6649
FRI 22: Open Stage with Rob Taylor

COUNTRY C-WEEDS

11733-78 Street, 479-8700
every WED: Talent Search
every SAT aft: Open Stage Jam

CRAZY FOX

5552 Calgary Trail South, 414-6340
every WED: Singer/songwriter Open Stage with Shahren Storm

DRAKE HOTEL

3945-118 Avenue, 479-3929
every FRI-SAT: Second Chance Band
every SUN aft: Second Chance Band

MUSTANG SALOON

16648-109 Avenue, 444-7474
THU 14-SUN 17: Five Wheel Drive
WED 20-SUN 24: Ken McCoy

WILD WEST

12912-50 Street, 476-3388
every SAT aft: Jam
every MON: Jam
THU 14-SAT 16: Tex-R-Can - 8:00-6:00
MON 18-SAT 23: Desert Moon

POP & ROCK

AMY'S SPORTS BAR

360 Saddleback Road, 433-3833
SAT 16: the KGB

CLUB CAN

11948-127 Avenue, 451-1498
FRI 15-SAT 16: Flying Saucers

CRAZY FOX

5552 Calgary Trail South, 414-6340
every THU: Wendy McNeill & Friends Patio Jam
THU 14: Wendy McNeill & John Armstrong

DOG AND DUCK WEST

180 Mayfield Common, 489-7766
FRI 15-SAT 16: the Jupiter Crash

GATOR'S

Regency Hotel, 75 Street & Argyll, 465-7931
FRI 15-SAT 16: Prisoner
FRI 22-SAT 23: Courage

KOOLAHAN'S

615 Hermitage Road, 476-6122
FRI 15-SAT 16: Cory & Trina

JOCKEY CLUB

9227-111 Avenue, 477-7114
FRI 15-SAT 16: the Unusual Suspects

KINGSKNIGHT PUB

9221-34 Avenue, 433-2599
FRI 15-SAT 16: China White
FRI 22-SAT 23: Life with a Woodpecker

LIONS HEAD PUB

4440 Calgary Trail, 437-6010
THU 14-FRI 15: Mark McGarrigle
SAT 16: Mark McGarrigle & Dave Ferguson
MON 18-SAT 23: Mark McGarrigle

RAVEN

10338-81 Avenue, 431-1193
FRI 15-SUN 24: Chris Smith, Tom Murray, Shauna Hoesgood with guests

RED'S

WEM, 481-6420
every THU-SAT: Red's Rebels

ROCK CENTRAL STATION

Kingsway Inn, 10812 Kingsway Ave, 479-4266
every SUN: Jam Night

ROSEBOWL OTTEWELL

Ottewell Square, 6108-90 Avenue, 465-4761
every WED: Open Stage

SPAGO

12433-97 Street, 479-0328
FRI 15-SAT 16: Tom Sterling's Flashback Review

ZAC'S PLACE

9855-76 Avenue, 439-1901
every TUE & FRI: Open Jam

JAZZ

ABBEY GLEN PARK
102 Street & Jasper Avenue, 424-4085
THU 14: Brett Miles Duo (11:45am)
THU 21: Dwayne Hrynkiw Duo (11:45am)

BEAVER HILLS HOUSE PARK

105 Street & Jasper Avenue, 424-4085
FRI 15: Kent Sangster Duo (11:45am)
FRI 22: Lester Quitzau Duo (11:45am)

BENNY'S BAGELS

8409-112 Street, 437-2719
SAT 23: Jamie Philip & Gary Meyers

HILLIARD CLUB LOUNGE

10505-82 Ave, 433-3654
every WED: Kent Sangster, Sandro Donnell, Jim Head, Rubim DeToledo and guests improv jam session

BLACK DOG

10425-82 Avenue, 439-1082
every SUN: Root Down-Live Acid Jazz

EDMONTON QUEEN

Rafter's Landing, 424-2628
every FRI-SAT: Darrell Barr & the Rafter's
everyday: Live Dixieland Music
every SUN-THU dockside: Live Dixie Band Music

FARGOS

10307-82 Avenue, 433-4526
every WED: Live Jazz

LA KONDO

Crowne Plaza, 10111 Bellamy Hill, 428-6611
every THU-SAT: John Fisher & Johanna Sillanpaa

SECOND CUP 149 STREET

8902-149 St, 481-1238
FRI 15: Zastre & Sim

SECOND CUP JASPER AVE

11210 Jasper Ave, 421-4480
SAT 16: Zastre & Yalmyshyn

YANDBIRD SUITE

10203-86 Avenue, 432-0428
every TUE: Open Jazz Jam

BLIND DUCK

10416-118 Avenue, 479-7193
every TUE: Karaoke

BLUE QUILL

326 Saddleback Road, 434-3124
SAT 16: Karaoke

BOILER WEST

15120 Stony Plain Road, 484-6589
every TUE-SAT: Karaoke
every SUN: Karaoke Contest

CHICAGO JOE'S

11405-95 Street, 479-4040
every THU: Karaoke

CHRISTOPHER'S

86 Street & Millbourne Road, 433-5794
every TUE: Karaoke

CLIFF CLAYVIN'S

9710-105 Street, 424-1614
every FRI: Fantastic Karaoke

CROWN & DERRY

Neighborhood Inn, 13103-Fort Rd, 478-2971
every TUE: Karaoke

DANNY HACKSAW'S

89 Street & 28 Avenue, 469-4433
every TUE: Karaoke

DOG & DUCK PUB WEST

180 Mayfield Common, 489-7766
every THU & SUN: Karaoke

FRANKIE Y'S

3046-106 Street, 437-1887
every WED & FRI: Karaoke

GAS PUMP

114 Street & 102 Avenue, 488-4843
every TUE-WED: Goofy Gord & Pretty Pauline's Karoke Show

H2O LOUNGE

10044-82 Avenue, 433-5794
every SUN: Karaoke

KEEGAN'S PUB

34 Avenue & 99 Street, 435-4065
every FRI: Karaoke

LIBERTY LOUNGE

5104-93 Street, 434-4484
every SAT: Karaoke

MARIO'S

4990-92 Avenue, 466-8652
every FRI: Karaoke

OLLIE'S

9945-50 Street, 466-3232
every MON & FRI: Karaoke

ROSEBOWL DOWNTOWN

10111-117 Street, 482-5152
every WED: Karaoke

ROSEBOWL OTTEWELL

6108-90 Avenue, 465-4761
every THU: Karaoke

ROSIE'S

10604-101 Street, 423-3499
every WED-SAT: Karaoke

SHAKESPEAR'S

10306-112 Street, Upstairs, 429-7234
every SUN: Karaoke

SHA-NA-NA

10123-112 St., 423-3838
every MON: Karaoke

SPORTSMAN'S

145, 8170-50 Street, 462-6565
every TUE: Karaoke

WILD HORSE SALOON

Continental Inn, 16625 Stony Plain Road, 484-7751
every MON, SUN: Karaoke

WILD WEST

12912-50 Street, 476-3388
every TUE: Karaoke

WINDMILL

101 Millbourne Mall, 462-6515
every SUN: Karaoke

LIVE COMEDY

RED'S
WEM, 481-6420
every FRI: Atomic Improv

SIDETRACK CAFE

10333-112 Street, 421-1326
every SUN: Variety Night

YUK YUKS

WEM, 481-9926
every TUES: Marc Savard-Hypnotist
THU 14-SAT 16: Jay Sankey, Martina Gabriel, Rick Bronson
THU 21-SAT 23: Mark Walker, Kevin Fox, Stan Thomson

CLUB NIGHTS

109 DISCOTHEQUE
10045-109 Street, 413-3476
every SUN: Scandals Variety Show-Bands
every MON: On Stage Sweeties
every TUE: Buskers Open Stage
every WED: 109 Industrie-Gothic, Industrial
every THU: Bingo Show-Proceeds to Local Theatre Companies
every FRI: Bottoms Up Go-Go's
every SAT: Visuals Sweetie
SAT 16:3-D Video Party
SAT 23: the Corby Ball

1001 NIGHTS

10018-105 Street, 448-1001
every FRI-SAT: R&B, Hip-Hop, Retro with DJ Tech

BUSINESS...
NIGHT CLUB
MARKET...
ALCOHOL CONSUMERS

POINT...
\$1.50 HiBALLS ALL NIGHT
FRIDAYS & SATURDAYS

LOCATION

CLUB L.A.

5705 - 50 St.

LEDUC, ALBERTA

BUMPERS

Kingsway Inn, 10812 Kingsway Ave, 479-4266
every TUE-SAT: DJ Kelly

CLUB LA

Leduc, 5705-50 Street, 986-4018
every MON, WED-SAT: DJ Stretch

GALLERY LOUNGE

Mayfield Inn, 16615-109 Avenue, 484-0821
every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s

GREENHOUSE

13103 Fort Road, 472-9898
every WED: Chris Knight from Power 92
every THU: Ladies Night

KAOS

8770-179 St, 2554 WEM, 486-KAOS
no cover before 10:00pm; every FRI: High
Frequency; every SAT: Total Kaos

KINGS KNIGHT PUB

9221-34 Avenue, 433-259
every THU: the Bear's Sled Dog Hosts
Canadian Rocks Thursdays

LUSH

10030a-102 St
every FRI in August: Brit Pop Summer with
DJF

OASIS

11725B Jasper Avenue,
488-0235
every MON: Morbid Mon with DJ Cryptic
Calvin

every TUE: DJ Ian Toxicated and DJ CD
Skips

every WED: Dangerous Curves Lingerie
Show

every THU: 80's Retro with DJ Spiderman
and DJ Spin Doctor

every FRI-SAT: DJ Ian Toxicated and DJ
Spin Doctor

every SUN: DJ Ian Toxicated and DJ CD
Skips

REO'S

WEM, 481-6420
every SUN-WED: Kenny K's Sounds of the
Past & Present

ROCK CENTRAL STATION

Kingsway Inn,
10812 Kingsway Ave, 479-4266
every SUN: Jam Night

HOOST

Private Member's Club,
10345-104 St, 426-3150
every MON, THU-SAT: DJ Lock-Her-Up

every WED & SUN: DJ Aharo
every TUE & SAT: DJ Brian

SHAKESPEAR'S
10306-112 Street, Upstairs,
429-7234
every FRI: Women Only

every TUE: Blind Draw Darts Jinney
SPORTSMAN'S CLUB
5706-75 Street, 413-8333

every Night: Dancing with DJ G
WILD WEST
12912-50 Street,
476-3386

every THU: Free Dancing Lessons

Highlights

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

THU AUGUST 14

A CAPPELLA ATTITUDE CONCERT

Heritage Amphitheatre, Nawrook Park,
Southside of Grant Bridge,
496-7275

Featuring Voce, Sven Blvd. and Standing
Room Only
Time: 7:00pm
Tix: adult \$6, student/senior \$5

FRI AUGUST 15

PLANET OF THE FRINGE HIGHLIGHTS

ITV/Aquila Stage, Arts Barn,
448-9000

Don't know what to see? Come see the
previews
Time: 1:00pm
Admission is free

SCIENCE THE EXPERIMENT CONTINUES

Rev Cabaret, 10030-102 Street,
413-7270

Featuring Celcius, h-8 and Slacks
Time: 10:00pm
Tix: \$7 at the door

SAT AUGUST 16

PLANET OF THE FRINGE

Various Venues, Old Strathcona,
448-9000

Edmonton's International Fringe Theatre
Event
Time: starts at noon and runs all day &
night
Tix: events range in price from free to
\$11

SUN AUGUST 17

FIRST ANNUAL MULTI-CULTURAL JAMFEST '97

Heritage Amphitheatre, Nawrook Park,
Southside of Grant Bridge,
496-7275

Featuring Riisa, Fatman's Belly, Rob Taylor
Ovo, Welcome and many more. Proceeds
go to charity
Time: 12:00-8:00pm
Tix: adult \$6, student/senior \$5, kids
under 12 free

PLANET OF THE FRINGE

Various Venues,
Old Strathcona,
448-9000

Edmonton's International Fringe Theatre
Event
Time: starts at noon and runs all day &
night
Tix: events range in price from free to
\$11

RED'S LOCK N' BASH FOR THE KIDS—PARTY ALL NIGHT!

Reds, West Edmonton Mall,
496-4470

Kids, ages 5-15, get to spend the night at
Red's playing games, bowling, watching
movies and dancing
Time: 1:30pm-8:00am
Tix: advance \$25, at the door \$30, parent
chaperone \$15

MON AUGUST 18

PLANET OF THE FRINGE

Various Venues, Old Strathcona,
448-9000

Edmonton's International Fringe Theatre
Event
Time: starts at noon and runs all day &
night
Tix: events range in price from free to
\$11

TUE AUGUST 19

PERCUSSION SEMINAR

Mother's Music,
10251-109 Street,
413-1408

Taught by percussionist Alex Acuña
Time: 7:00-9:00pm
Tix: \$7.50

PLANET OF THE FRINGE

Various Venues,
Old Strathcona,
448-9000

Edmonton's International Fringe Theatre
Event
Time: starts at noon and runs all day &
night; Tix: events range in price from
free to \$11

WED AUGUST 20

PLANET OF THE FRINGE

Various Venues,
Old Strathcona,
448-9000

Edmonton's International Fringe Theatre
Event
Time: starts at noon and runs all day &
night
Tix: events range in price from
free to \$11

THU AUGUST 21

PLANET OF THE FRINGE

Various Venues, Old Strathcona,
448-9000

Edmonton's International Fringe Theatre
Event

Time: starts at noon and runs all day &
night; Tix: events range in price from
free to \$11

STRUNG OUT IN CONCERT

Bonnie Doon Hall,
9240-49 Street, 439-3729

With Straight Faced and LAMS
Time: doors at 7:00pm; Tix: \$8

A WORLD OF

GUITARS CONCERT

Heritage Amphitheatre, Nawrook Park,
Southside of Grant Bridge, 496-7275

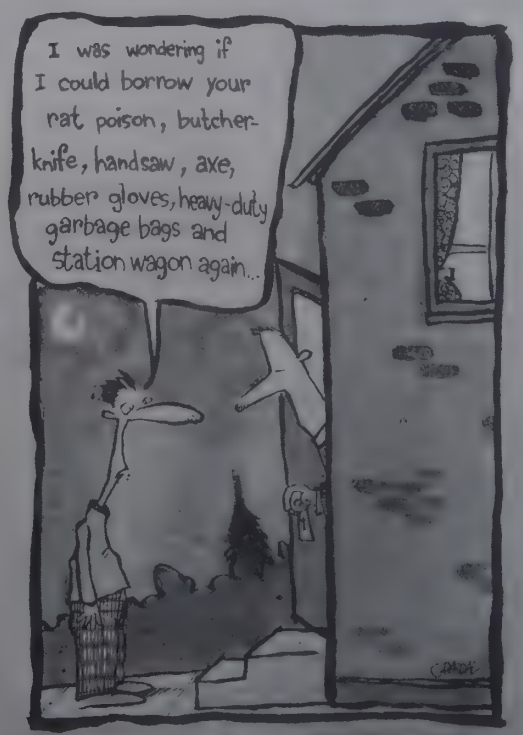
Featuring Lester Quiltzau, Gaye Delorme
and Caesar & Marcus
Time: 7:00pm
Tix: adult \$6, student/senior \$5

Tix ON THE SQUARE

TIX ON THE SQUARE -
COMMUNITY ARTS INFORMATION
& TICKET CENTRE -
TICKETMASTER OUTLET

#3 Sir Winston Churchill Square, Main
Floor, Chancery Hall - hours 9:30 a.m. -
6:30 p.m. Mon-Fri, 9:30 a.m. - 6 p.m. Sat,
12 - 5:00 p.m. Sun.

HEY EDDIE! by GRASDAL



IN CONCERT ALL AGES / LICENSED

O STRUNG T

with Huntington Beach Hardcore Nastys
Straight Faced
and Always Pissed-up Edmonton Hardcore Bastards

T.A.H.S.
BONNIE DOON HALL

V 9240-49 St. C-68
DOOR 7:00 PM FRI 21 FM 23

THURSDAY, AUGUST 21ST

ROCK & ROLL SOUND CONNECTION
PLACE OF ANCESTRAL FEELING PLACE LAH

the seahorses
st. elienne
the charlatons
Rene rose
new order
blis
the smiths
inspired carpet
oasis
kula shaker
the beatles
the cure
pulp
elastica
the who

Brit Pop Summer

with
djf

friday, august 15
friday, august 22
friday, august 29
doors @ 10:30 pm

down in the velvet underground

Lush 10030A-102 Street

It's Exactly What's Going On Out There

E-town Live

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

GALLERIES — SHOWS OPENING/ EVENTS/ HAPPENINGS

ELECTRUM DESIGN STUDIO

12419 Stony Plain Road, 482-1402
GAEA'S GARDEN: Athabasca and Klunklin Series, Ron Wigglesworth.
Aug 19-Sept. 13, Opening reception SAT, Aug. 23, 2-5 PM.

FAN GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St, 89 Ave, 492-2081

AN EXHIBITION OF WORK FROM SUMMER WORKSHOP COURSES: Drawing, landscape painting, furniture design, computer image-making. Aug 19-31, Opening reception THU, Aug. 21, 7-10 PM.

GARDEN GALLERY

11425-78 Ave
New works by Kirsten Zuk. SAT, Aug. 16

LATITUDE II

10137-104 St, 423-5353

SURVIVING: THE AFTER EFFECTS OF CHILD SEXUAL ABUSE • By R.G. Sharp—a series of small scale mixed media works, dealing with the healing process resulting from incest. Artist talk, SAT, Aug. 16, 1 pm Admission is free.

PROVINCIAL MUSEUM AUDITORIUM

Feature Gallery 3, 102 Ave-128 St, 439-5285

PHOTOGRAPHIC ARTS SOCIETY OF ALBERTA: Exhibit of Members' works and pictures of the Asia Pacific. Aug. 29.

SNAP PRINT GALLERY

10137-104 St, back of Latitude 53, 423-1492

THE LITHO SHOW—AN EXPLORATION OF LITHOGRAPHY: Opening reception THU, Aug. 21, 8 PM. Aug. 21-Sept. 13.

ZENARI'S ON ISIT

10117-101 St

A SHOW OF ART with SILENT ART AUCTION Presented by Celebration of Women in the Arts, Aug. 18-28. Final bids by 2:30 PM, Aug. 28.

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY

0106-124 St. 488-6611, 488-5900
SYMBOL OF QUALITY EXHIBITION: An exhibition of the first 19 craft artists officially recognized for their high degree of creativity and craftsmanship. 'til Aug 30.
Discovery Gallery:

Collages by Doris Charest. Until Aug. 16.

ARDEN GALLERY

215-6 Carnegie Dr, Campbell Business Park, St. Albert, 419-2676, http://www.compusmartab.ca/bozena/arden.htm

CARTOON EXHIBITION: by Michael V. Tkaczky. ANGELO MARINO L.E.: Sports figures, prints.

ARTISTICALLY SPEAKING ART STUDIO

Callington Sq. 6717-177 St. 487-6559

Paintings and sculptures by Jean Birnie.

THE ARTISTS MARKET PLACE

Westmont Shopping Centre, 111 Ave, Groat Rd. 908-0320

New gallery artists: Crystal Raymond, Remi Genest, Shauna Madsen.

ASH STREET GALLERY

913 Ash Street, Sherwood Park, 467-7356

Members of Art Society of Strathcona County. THU-SAT, Thru Aug.

BEARCLAW

10403-124 St, 482-1204

Silvia Armeni, Dennis Bruce, Fred McDonald, Norval Morrisseau, Maxine Nicol, Daphne Odjig and Roy Thomas. New northwest coast prints, jewellery and crafts.

BRUCE PEEL LIBRARY

Rutherford South, U of A, 492-3261

WORD/SOUND & EYE RHYMES: EyeRhymes, a multi-disciplinary, international conference on Visual Poetry. Until Aug. 15.

BUGERA-WHEAT

12310 Jasper Ave, 482-2854

Gallery artists. Thru summer

DOUGLAS DUELL

10332-124 St, 488-4445

Featuring gallery artists.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq, 422-6223

PIERCED HEARTS AND TRUE LOVE—A CENTURY OF DRAWINGS FOR TATTOOS.

'Flash' by 80 international artists, elements of local tattoo culture; tools of the trade and flash loaned by local tattoo studios, a wall of fame for stories and photos of individuals first tattoos; tattooed gallery attendees to discuss aspects of tattoo culture. Until Sept 1

THE POOLE FOUNDATION GIFT: A new Permanent Collection Exhibition. A survey of Canadian art from the early 1800s to present Curator: Bruce Grenville. Ongoing.

ASIA PACIFIC ARTISTS EXHIBIT: 'til Aug. 31.

CHILDREN'S GALLERY: DEAD DUCKS? THE STORY ON STILL LIFE: Things that kids can use to explore and create still life. 'til Jan. 4.

The Art Rental and Sales Gallery, 2 Sir Winston Churchill Sq, 429-1232

SUMMER SALON: View the latest arrivals to the Art Rental Program

ELECTRUM DESIGN STUDIO

12419 Stony Plain Road, 482-1402.

SIDNEY KELSIE: Folk artists. Until Aug 16

THE FRINGE GALLERY

BSMT, 10516 Whyte Ave, 432-0240

WORKS IN WOOD: Sculpture by Tommie Hake, sculpture. Until Aug 30.

FOTER GALLERY

Stanley A. Milner Public Library, Edmonton Rm. 7, 7 Sir Winston Churchill Sq, 450-8862

ABSTRACT IMAGES OF NATURE: Art Photography by Bill Pidruchney. 'til Aug. 22.

GALLERY DE JONGE

27022A Hwy 16, Spruce Grove, 462-9505

Group exhibition, gallery artists.

GALERIE WOLTJEN

http://www.woltjenart.ca

Exhibit on the Internet: World Wide Web.

GIORDANO GALLERY

208 Empire Bldg, 10080 Jasper Ave, 429-5066

Gallery artists. By appt. only. Thru Aug.

GLENGROVE REHABILITATION HOSPITAL

Lobby, Main floor, 471-8203

ARTISTIC AWAKENINGS: A patient art show. Until Aug. 15.

HARCAFT HOUSE GALLERY

3rd Floor, 10215-112 St, 426-4180

LEGENDARY MONUMENTS: Works by Phil Shell. Until Aug. 16.

INDIGO PRINT AND PAPERWORKS

12214 Jasper Ave, 452-2208

Ken Olinger, Silversmith: Until Aug. 31.

IRON AGE

Bonnie Doon Shopping Centre, 914-3911

Featuring nine local designers.

JAKE'S GALLERY & PICTURE FRAMING

10145-104 St, Main & 2nd Fl., 426-4649

RPAD CSANYI: Original Acrylic paintings. Until Aug. 29.

KAPENA GALLERY I

7510-82 Ave, 944-9497

New releases by Ted Harrison. New Giclee prints by Willie Wong, originals by Willie Wong and students. Posters by Vivian Thierfelder.

KAPENA GALLERY II

9939-170 St, 413-8362

Gallery Artists: Helena Ball, Velma Heath, Igor Palea, Wei Wong, Meta Ranger, Kee Wong. Posters and Mini prints by Vivian Thierfelder.

MANIFESTO—CULTURE COUNTER

10043-102 St, 423-7901

Celebration of Women in the Arts—Collective Show: Aug. 31.

MCHULLEN GALLERY

U of A Hospital, 8440-112 St, 492-4211

SEARCH FOR SERENITY—FIVE ARTISTS FROM EDMONTON: Recent work by Barbara Atkins, Judy Hamilton, Joanna Moore, Barbara Paterson, and Jermaine Wunderly. Until Aug. 29.

MUSKOCORDIA HEALTH CENTRE

16940-87 Ave, 484-8811, ext. 6475

Prints from the archives of SNAP. An educational show—What Is a Print? Until Sept. 8.

DUAL REALITIES: Monotypes by Sophia Podryhula-Shaw. Until Sept. 15.

OPPERTS-CHAUEN

5411-51 St, Stony Plain, 963-2777

Mark Farand, water colors; Evelyn Brader-Frank, soupstone; Emmil Bucharsky, metal. Until Aug. 25.

Gallery Restaurant

Leota Cummins, photographs. Until Sept. 14

ORIGINAL ART GALLERY

Grandin Mall, 22 Sir Winston Churchill Ave, St. Albert, 460-4324

All Member Painting Exhibition. Until Aug. 30.

PLANET INC CYBER CAFE

201, 10442-82 Ave, 433-9730, http://www.compusmartab.ca/bozena

Art Exhibition, works by Michael V. Tkaczky.

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave, St. Albert, 460-4310

MYRIAD: Profiles 1st Annual Membership Exhibition. Until Aug. 30.

HOWLES AND COMPANY LTD.

Coopers & Lybrand Tower, Mezz. Level, 10130-103 St, 426-4055

New works in oil by George Schwidnt & Ian Kavanagh; acrylics by Angela Grootelaar & Elaine Tweedy; Edmonton City Scenes in water color by Jeanne Findlay, Sigrid Behrens and Yardley Jones. A selection of artwork for corporate gifts. Thru Aug.

Oxford Tower, 10235-101 St.

Acrylics by John Freeman. Thru Aug.

Westin Hotel, The Pradera, 10135-100 St. Pastel paintings by Audrey Pfannmuller. Thru Aug.

SCOTT GALLERY

10411-124 St, 488-3619

Work by Quebec artists: new work by Remi Clark, Vladimir Horik, Louise Kirouac, Gilles Bedard, Pierre Bedard, Serge Brunon. New works by Katerina Mertikas and Bob Kebic.

STRATHCONA PLACE ART GALLERY

10831 University Ave, 433-5807

Mary Pityn Dolynchuck, Pastels, painting, water colors and etchings. Until Sept. 4.

SPECIAL-T-GALLERY

284 Saddleback Rd, 437-1192

Group show of Alberta artists. Until Aug. 30.

TAP KIDDOGS GALLERY

139-15333 Castle Downs Rd, Lake Beaumais Mall, 413-0147

Featuring Song Birds by Gina Christofferson and water colors by Jim Sha.

VANDERBILT

10344-134 St, 452-0286

Gallery artists, paintings by David Alexander, Gregory Hardy, David Cantine, Sam Lam, David Craven. Sculpture by Isla Burns, Clay Ellis, and Ken Macklin. Until Aug. 31.

WEST END

12308 Jasper Ave, 488-4892

Ceramics by Dan & Nisha, Katherine McLean, and Elaine Brewer-White. Garden sculpture by Grant Leier. Until Aug. 15.

Works by Len Gibbs, Robert Genn, Robert Hall, Glen Semple, and Kathleen Manrajap. Aug. 15-30

ZIGLEN HUGHES GALLERY

9860-90 Ave, 433-0388

LAND, WATER, LIGHT: New paintings by Marvin Swartz from Saskatoon. Until Aug. 26.

CRAFT SHOWS

UCWLC ARTS AND CRAFTS MUSEUM

10825-97 St, Lower fl of St Joseph's Cathedral.

Focus on the Ukrainian Settlement in Western Canada, Ukrainian Catholic women's League of Canada.

MUSEUMS/DISPLAYS/ EXHIBITIONS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave, 453-1078

Aircraft on display and under restoration. Civil and military aviation history; library and gift shop. Dedicated to preserving Alberta's and Edmonton's Aviation Heritage. Open daily.

ALBERTA RAILWAY MUSEUM

24215-34 St, 472-6229

Housed in the railway station built at St. Albert in 1909.

BISTRO WEIN

8711-82 Ave, 468-6981.

www.ouest.com/reportage. www.ouest.com

CANADA'S AVIATION HALL OF FAME

Reynolds Alberta Museum, Hwy 13, 361-1351

A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

60's a Go-Go. Until Jan. 18.

CITY MALL

Sir Winston Churchill Sq., City Room, 496-8256

1997 Corporate Display now on view. Display of Hull: Our Twin City >Ongoing.

Bonsai Tree Display: Until Aug. 17.

DEVONIAN BOTANIC GARDEN

5 km North on Hwy 60, 987-3054

Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM

McKay Ave Sch, 10425-99 Ave, 422-1970

THE EDMONTON SCHOOLBOYS BAND (1936-1969)

EDMONTON SPACE & SCIENCE CENTRE

451-3344

IMAX Theatre: Margaret Zeidler Star Theatre: Exhibit Galleries, live science demonstrations.

FATHER LACROIX CHAPEL

St. Albert, 459-7663

Mission Hill Day SUN, Aug. 17.

PORT EDMONTON PARK

South Edmt. Quessell Bridge, West of Whitemud Park, 496-8787, 496-6977

Step into the fur trade era in the 1846 Hudson's Bay Fort, explore a frontier town on 1885 St, a brand-new city on 1905 St.

Play It Again, Kids! "You Build-It Shop". SUN, Aug. 17.

Harvest Fair & Antique Wheels: SUN 24, 1 am-6 pm.

JOHN WALTER MUSEUM

Kinsmen Park, 9100 Walterdale Hill, 496-4852

TIMBER TO TOWNSHIPS: John Walter and the lumber industry at the turn of the century. Until Sept. 28.

SUN 24: Building Things: Build bridges, a teepee and a house frame. 1-5 pm.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE

N. Legislative Grounds, underground pedway, 422-3982

Visit Alberta's premier architectural attraction.

LITTLE WHITE SCHOOL

Mission Hill, St. Albert, 459-1528

SUN 17: Mission Hill Day

MULTICULTURAL HERITAGE CENTRE

5411-54 St, Stony Plain, 963-2777

THU 14: Cowboy Jazz, featuring cowboy poets

MUSE HERITAGE MUSEUM

St. Albert Pl, 5 St. Anne St, St. Albert, 459-1528

LOOKING BACK...ST. ALBERT IN THE 1920S: What St. Albert was like in the summer during the 1920s. How big was the community? Who lived in St. Albert? What did families and children do for entertainment during the summer? Until Aug. 31.

SUPER SATURDAYS: 10 AM-2 PM for old fashioned fun in the "good old days", make crafts, speakers. SAT 16: Macaroni Necklaces.

MULTICULTURAL HERITAGE CENTRE

5411-54 St, Stony Plain, 963-2777

Cowboy Jazz (Featuring cowboy poets). Aug. 14.

OLD STRATHCONA MODEL AND TOY MUSEUM

8603-104 St, 433-4512

Paper replicas of historic ships, ships, planes, trains, birds.

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave, 453-9131

Dig It! Science Circle. For young families. Weekends, 1-4 PM.

Gallery Spoils:

Martyrdom: Strength of Spirit. SUN, Aug. 17.

Main Feature Galleries

DIAMOND JENNESS: The work and life of Diamond Jenness, who worked in the Arctic and lived among the Copper Inuit from 1913-18. Until Sept. 12.

MARTYR'S M

WELCOME TO MY...BATHROOM

6 Scene Studios, Bmt, 8212-104 St.
432-0234

The bathroom: birthplace of ideas, mirrors, meditation, preparation, recreation, and working things out of your system. Don't miss Todd Kuziw's hilarious one-hander. Aug. 16, 22 & 23, 7:30 pm.

YUK YUK'S

Bourbon Street, WEM.
481 9857

Variety Night every Wed.

DANCE

LONDONDERRY MALL

SAT 23: Mexican Dancers

CHURCHILL SQUARE

SAT 23: Edmonton Korean Association Dancers and Drummers

SPECIAL EVENTS

ALLEY KAT BREWING COMPANY

9929-69 Ave., 436-8922

Visit Edmonton's smallest micro brewery, see how Alley Kats' award winning craft beers are brewed, taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

RAFFERS LANDING

Louise McKinney Park,
988-8914

FRI 15-SUN 17: Dragon Boat Festival

VOLUNTEER KICK-OFF PARTY '97

Giovanni Caboto Park,
9425-109A Ave.,
427-6038

SUN 17: Music by 3-Wheeler, entertainment, free hot dogs.

SPORTS EVENTS

BASEBALL

EDMONTON TRAPPERS

Telus Field, 10233-96 Ave.,
429-2934

THU 14-FRI 15: Trappers vs Tucson
Toros, 7:05 PM

SAT 16: Trappers vs Las Vegas Stars, 7:05 PM

SUN 17: Trappers vs Las Vegas Stars, 1:05 PM

MON 18: Trappers vs Oakland (Oakland Athletics Exhibition Game), 12:15

TUE 19-SAT 23: Trappers vs Las Vegas Stars, 7:05 PM

SUN 24: Trappers vs Las Vegas Stars, 2:05 PM

CAPITOL RACEWAY

Hwy 19 2 kms West of Hwy 2,
493-9000, ext. 1218.

OVAL RACING:

FRI 15: NITE THUNDER/SPORTSMAN
SPRINT CAR SPECIAL

DRAW RACING:

WED 20: Snap-on Hot August Nite

SAT 23-SUN 24: Watrous Detroit Diesel-Allison Inc. Big Rig Weekend.

FOOTBALL

Edmonton Eskimos, Commonwealth Stadium,
448-ESKS

THU 21: Eskimo vs Ham, 7:30 PM.

HOUSE RACING

Northlands

MON - SUN: Simulcast racing

MEETINGS/LECTURES/WORKSHOPS

ALBERTA BICYCLING EDUCATORS

453-8518

Courses in advanced defensive cycling for adults

ALBERTA COLLEGE CONSERVATORY OF MUSIC

10050 MacDonald Dr.,
425-7401

THU 14-FRI 15: New Era Music Institute

BOYS & GIRLS CLUBS

Six Locations, 483-5599

weekly: Parent Talk-Talking to Your Children

CASTLEDOWNS LIBRARY

15333 Castledowns Road, *496-1804

Introduction to Edmonton FreeNet: THU, Aug. 21, 7 PM. *Pre-register.

INDIGO

12214 Jasper Ave., 452-2208

SAT 16: Magic Box

THU 21 & 28: Chigiri-e

SAT 23: Bookbinding: Hardcover

SAT 30: Making Boxes

MERRYWOOD DANCE & CREATIVE ARTS ACADEMY

Romanian Hall, 9005-132 Ave., 456-8070

Registration: Aug. 11-15, 12:30-1 pm.

NORDRAFT ART

10660-105 St.,
426-7820

Introduction to Airbrushing: Aug. 23.

ORLANDO BOOKS

Alumni House,
U of A, 11515 Saskatchewan Dr.,
432-7633

SNAP PRINT GALLERY

10137-104, back of Latitude 53, 423-1492

Snap offers courses in a variety of Printmaking techniques: Photo-etching, Lithography, Silkscreen, Relief

SUBTEXT

*413-4284

Workshops on the 1st SUN each month

SUN Sept-7 & SUN Oct-5: Papermaking

*Pre-register

TOASTMASTERS

City Hall, Heritage Room,
988-8563

every WED morn: Brush up on Your Public Speaking

VISUAL LINKS

200, 5041 Calgary Trail N.,
413-3197

Meetings every WED's, 7:30-8:30 PM, 'How to make money on the Internet.'

VERKHOVNA UKRAINIAN DANCE SCHOOL

9615-153 Ave.,
484-8121

Registration Aug. 26-27, 6:30-8:30 PM (ages 4+)

PUBLIC MEETINGS

SOUTH-WEST EDMT

St. Thomas More Parish,
2611-156 St., 496-6120

TUE 17: Proposed Change to Haddow Neighbourhood, Terwilliger Area Plan

LITERARY EVENTS

EDMONTON PUBLIC LIBRARY

behind Strathcona Library,
496-1856

Annual booksale at The Fringe, Aug. 15-23

MISTY INN WHITE

104588-82 Ave.,
433-3512

every SUN: Open Stage Poetry and Prose Readings

STANLEY & MILNER LIBRARY

7 Sir Winston Churchill Square,
496-7000

THU 14: Talking Book Club

VARIETY

CAPILANO PARK

50 St. Boat Launch,
496-2966

Voyageur Canoe Trip: SUN, Aug. 24, 9:30 am-3:30 pm.

CITY HALL

988-8914

THU 21: Noble House Ken-Jitsu Demonstration, 11:30-12:30 PM

CHURCHILL SQUARE

Plaza

THU 14-FRI 15: Taoist Tai Chi Demo & Free lesson, 11:30 AM -12:30 PM

SAT 23: Edmonton Korean Association Tae Kwon Do Demo

EMILY MURPHY PARK

*496-2966

Campfire Foolery: Songs, scary ghost stories ... SAT, Aug. 16, 8-10 PM

HAWRELAK PARK

996-2966

THU 14: Be a Bike Tuner: Beginner Maintenance

JOHN WALTER MUSEUM

Kinsmen Park,
496-4852

Ice Cream Sunday: SUN, Aug. 17, 1-5 PM

LONDONDERRY MALL

988-8914

SAT 16: Noble House Ken-Jitsu Demo, 1-3 PM.

MILL CREEK

496-2966

Campfire Foolery: Songs, Ghost Stories ... SAT, Aug. 23, 8-10 PM.

RED'S WEM.

481-6420

every THU: Ladies Night

every FRI: Atomic Improv

SIDETRACK CAFE

10333-112 Street,
421-1326

every SUN: Variety Night

UNITED CYCLE

10323-78 Avenue,
496-7275

Quick Start: In-Line Skate Lesson, SAT, Aug. 16, 1, 2 or 3 pm.

Quick Start: In-Line Skate Lesson, SAT, Aug. 23, 1, 2 or 3 PM

WHITENUD NATURE RESERVE

496-2966

Walking Tour: SUN, Aug. 17, 10 am-noon.

KIDS STUFF

READ CLOSET

8118-103 St,
432-7547

Summer Reading Workshops, 9:30-11 am

Mon Tues & Sat: 1-2 pm Sun.

CALDER LIBRARY

15222-132 Avenue,
496-7090

FRI 15: Color Your World, Pre-register

WED 20: Picks & Pictures

WED 27: Summer Reading Club Closing Party

CAPILANO LIBRARY

Capilano Mall,
98 Avenue & 50 Street,
496-1802

FRI 15: Crime Hunters Inc., Pre-register

MON 18: Food Smarts! Pre-register

SAT 23: Summer Reading Club Closing Party

CASTLEDOWNS LIBRARY

15333 Castledowns Road,
496-1804

MON 18: Bubbles & Balloons

THU 28: Summer Reading Club Closing Party: Reader's Theatre

EDMONTON ART GALLERY

2 Sir Winston Churchill Square,
422-6223

CHILDREN'S GALLERY: DEAD DUCKS? THE STORY ON STILL LIFE: Come make a work of art. Until Jan 4

City Hall Plaza

Until Aug. 23: The Loonie Art Tent Summer art program, theme of Asia Pacific

Art Caravan '97: Mixed-media and teen painting classes explore ideas behind the gallery's tattoo exhibition; big circus sculpture and drawing classes; Blacklight Theatre and Puppeteers and Acrobats camps to learn set, prop and costume design

ITS AN EXPERIMENT! Tattoo Artist Veronica Allen of Sisters' Inc. will be creating temporary tattoos for some adventurous visitors. SUN, Aug. 17

FESTIVAL PLACE

100 Festival Way, Sherwood Park, 464-2852

Thru Aug: Surfin' Wave, Summer Internet Classes, Junior Net for 6-11 yrs: Teen Net for 12-17 yrs

HIGHLANDS LIBRARY

6710-118 Avenue,
*496-1806

THU 21: Sounds Like Fun: *Pre-register

TUE 26: Summer Reading Club Closing Celebration

HERITAGE AMPHITHEATRE

William Hawrelak Park,
496-7275

Too Loonie Tuesdays: Queen Storytime Show: Storytelling adventure featuring Amie Williamson as Queen Storytime

TUE, Aug. 19, 2 PM

IDEALWYDE LIBRARY

8310-88 Avenue,
*496-1808

FRI 15: Reader's Theatre

TUE 19: Crime Hunters Inc., Pre-register

THU 21: Food Smarts!

INTEGRATED DANCE AND EDUCATIONAL ARTS

Ballet North Studio, Sherbrooke Sch, 12245-131 St, 456-8070

Summer Dance and Visual Arts Camps for ages 5-15 yrs

JASPER PLACE LIBRARY

9010-156 Street,
496-1810

every WED: Family Funtime. Until Aug 27

THU 21: Bubbles & Balloons

FRI 29: Summer Reading Club Closing: Magical Discoveries

LEASARD LIBRARY

6104-172 Street, 496-1871

WED 20: Food Smarts! *Pre-register

THU 21: Bubbles & Balloons

LONDONDERRY LIBRARY

Londonderry Mall, 496-1814

THU 21: Summer Reading Club Finale

FRI 27: COLOR YOUR WORLD

MILL WOODS LIBRARY

Mill Woods Town Centre, 2331-66 St,
496-1818

TUE 19: Food & Nutrition Food Smarts! Pre-register

SAT 30: Farewell to Summer Reading Club

MUSEUM HERITAGE MUSEUM

The Little White School,
between Perron St & Mission Ave
St. Albert, 459-1528

FRI 15: Penny Carnival, 1-3 pm.

RIQUEWOOD CO-OPERATIVE

Ridgewood Community Centre, 44p0-1554,
461-0017

Morning or afternoon Play School for 3-4 yr olds.

ROTHMATE LIBRARY

Southgate Shopping Centre, 496-1822

every WED: Pre-School Storytime. Until Aug 20.

TUE 19: Color Your World, pre-register

SPRUCEWOOD LIBRARY

11555-95 Street, *496-7099

WED 20: Reader's Theatre*Pre-register

STANLEY & MILNER LIBRARY

7 Sir Winston Churchill Square,
496-7000

every MON: Drop-in Film Program, 3-5 yrs

FRI 15: Food Smarts! Pre-register

SAT 23: Summer Reading Club Wind Up Party

STRATHCONA LIBRARY

8331-104 Street, *496-1828

MON 18: Sounds Like Fun, pre-register

WOODCROFT BRANCH

13420-114 Ave., *496-1830

FRI 22: Crime Hunters Inc., *Pre-register

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CR/0828

ANNOUNCEMENTS

Do you know someone with an intellectual disability who could benefit from information on recreation and leisure? Research shows that we all benefit from such activities. The Edmonton Community Living Society offers a leisure "Hotline" providing tips on low cost accessible activities in every part of the city. If you want some new ideas or info on current venues and events, please call Kelly at 424-3040.

CR/0614

THE ALBERTA FOUNDATION FOR DIABETES RESEARCH (AFDR) Aug 16 thru end of Sept. (1-4 pm, Sat and Sun; 5-8 pm, Thu) 407 Pawson Cove in Lewis Estates, W. Whitemud Dr. Price is \$233-000 (\$100,000 will go towards funding diabetes research in AB.) Call 447-3843 for info about the house or AFDR.

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CR/0907

Support youth struggling in the education system. The Edmonton
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Schedule and training and a very rewarding experience. Our next
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CR/0921

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1000 sq ft, ground level. Looking for non-profit to share space.
Please call 433-8186.

CR/0924

Make a world of difference by volunteering only 2-3 hrs a week
with a family in need. Call Annik Moreau, Alberta Family &
Social Services, 431-6745.

CR/0924

Boys' and Girls' Clubs of Edmonton 1997 Fall Recruitment
Campaign. Volunteer with Boys & Girls Clubs of Edmonton.
Programs involve sports, outdoors, arts and crafts, music,
reading, nutrition, cooking and life skills. For information phone:
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CR/0917

Do you enjoy staying in hostels and meeting international
travelers? "Hostelling International" is seeking enthusiastic
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Int'l Hostel and public speaking to groups. Interested? Call
Catherine White at 432-7798.

CR/0903

BE AN AMBASSADOR FOR CANADA: Newcomers to
Canada need help integrating into our community. Help them
with their English, learning the transportation system, shopping
for food and clothing. In return you will learn about another
culture: Customs, Traditions, and Language. Join the Host
Friendship Program and enjoy a cultural exchange. Call the
Host Program at 424-3545.

CR/0924

The Centre for International Alternatives is hosting the Global
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CR/0930

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CR/0907

Volunteers needed for Take Back The Night. For More info
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CR/0907

The Family Violence Prevention Centre

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The Centre is greatly in need of donated furniture
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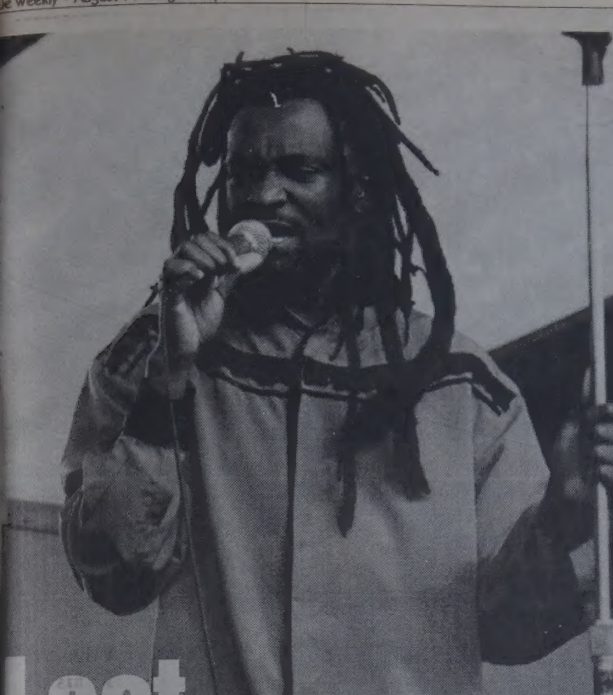
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Last Looks

You want soul? I'll show you some soul! African world music entertainer Lucky Dube brought the crowd to its feet on the Folk Fest hill when he broke into song last weekend.

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Then I asked him for the phone number. Hey, I'll try anything once. I had just finished a 5 year relationship and I was on my own, working the craziest hours. And since I'm not into the bar scene, I sure wasn't finding many dates. However, I did through Telepersonals. It's amazing what you can tell by someone's voice ad. And that's how I first got hooked on the system... in a nutshell...

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REAL LIFE

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PRESENTS: "THIS WEEK'S TOP ADS"

Women seeking Men

This is Irene. I'm 5'11" tall, 130 lbs., with short brown hair & brown eyes. I like long walks & cuddling up by the fire to watch a movie. If you like romance & all the simple things in life, leave me a message. Box 8357.

I'm a very attractive, 48 yrs. old, 5'5" tall, 135 lbs. with short brown hair & beautiful, green & blue eyes. I love the outdoors, theatre, dining, dancing, travel, etc. I'm a caring, honest, open-minded, sincere woman who's looking for a professional male with no dependents. If you're interested, box me back. Box 8766.

My name is Holly. I'm a short, 31 yr. old, 105 lbs., with light brown hair & blue green eyes. I'm a single parent with two older teenage kids. I like country music, dancing, pool, traveling, & outdoor activities. I'm not into the bar scene or one-night stands. I'm an honest, caring, & romantic person who's not into head games. I'm emotionally & financially stable & have no skeletons in my closet. Are you a romantic man with a fun side who believes in monogamy? Should we be best friends as well as the perfect couple? Single dads are welcome. Box 1085.

I'm a romantic female, 5'6" tall, with short, curly, brown hair & hazel eyes. I'm told I have a great sense of humour. I like gardening, movies, traveling, long walks, etc. I'm looking for a friend to talk to, who's nice, honest, sincere & in his 40's. If this sounds like you, leave me a message. Box 6558.

I'm an unattached female, in my 40's, 5'2" tall, 105 lbs., with a variety of interests. I'm shy & loving. I'd like a relationship with an honest, caring, loving gentleman. If you're interested & would like to know more, box me back. Box 4485.

I'm an employed mother, 36 yrs. old, 5'4" tall, fit, with blonde hair. My interests are curling, camping, biking, running, etc. I'm an active non-smoker, confident, well-educated, with a great sense of humour. I'd love to meet someone attractive, who takes care of himself, physically & mentally. You should be a non-smoker, active, honest, & like the simple things in life. I'm looking for a long term relationship. If you're interested & would like to know more, leave me a message. Box 6099.

I'm a single, divorced female, 49 yrs. old, 135 lbs. with brown hair & green eyes. I'm looking for an honest, sincere man, 40-55 yrs. old, who likes fishing, camping, downhill skiing & the outdoors. I also like movies, long walks, etc. If you're out there, give me a call. Box 6079.

My name is Laurie. I'm an attractive female, 26 yrs. old, 5'9" tall, medium build, with dark, chestnut hair & brown eyes. I'm looking for a tall, attractive man who's easygoing, honest, caring, adventuresome, with a great sense of humour & will let me be silly sometimes. If this sounds like you, & you'd like to talk, box me. Box 6646.

I'm a very cute Sagittarius, 5'4" tall, medium build, with dark, chestnut hair & brown eyes. I'm a glasses. I'm a smoker & casual drinker. I enjoy dancing. I have a very special someone in my life who's only 3 yrs. old. I'm looking for a friend. If you're interested & would like to know more, box me back. Box 7738.

This is Linda. I'm an attractive, independent, hard working woman with a great sense of humour. I'm a 38 yr. old, 5'10" tall, brunnette who's looking for a tall, good looking male, under 40 yrs. old, who's emotionally & financially stable. If this could be you, contact me at my box. Box 8610.

This is Cindy. I'm a 20 yr. old, 5'1" tall, 125 lbs., female, with brown hair & blue eyes. I'm looking for a romantic guy who likes long walks, rollerblading, cooking, etc. If you want a girl that you can have a lot of fun with & yet she can still be her own person, then I'm the girl. Leave me a message. Box 7719.

I'm 27 yrs. old, 5'7" tall, slim, with shoulder length, auburn hair & blue eyes. I like movies, music, the outdoors, etc. I'm looking for someone 24-32 yrs. old, who's honest, not into head games & who knows where he's going & what he wants out of life. If you're interested & would like to know more, give me a call. Box 2499.

I'm a 5'5" tall, 118 lb. female who's a non-smoker, & a casual drinker. I'm looking for a friend who would hopefully become a lover. If you're interested, leave me a message. Box 3331.

I'm a 34 yr. old, 5'8" tall, 180 lb. female, with blonde hair & hazel eyes, the single mother of two. I'm trustworthy, honest, sensitive, & have a fun-loving sense of humour. I enjoy dining, camping, walks, & being swept off my feet romantically. I'm looking for a tall, single, white male, 30-35 yrs. old, who's height-weight proportionate. You should be employed & love children. If you're interested, leave me a message. Box 2486.

I'm 24 yrs. old, 130 lbs., 5'7" tall, with brown hair & green eyes. Are you 23-35 yrs. old, tall, handsome, honest, loyal, & not into head games? If you'd like to know more about me, box me. Box 7191.

My name is Bobby Joe. I'm 19 yrs. old. I'm looking for someone to hold me & love me for who I am. I'm just looking for friendship. If you're interested, get back to me. Box 9679.

I'm Tracy. I'm 37 yrs. old, with one son. If you're interested in finding out more, give me a call. Box 2486.

I'm a single, white female, 24 yrs. old, 5'5" tall, 120 lbs., with shoulder length, brown hair. I'm emotionally & financially stable & work in the health care field. I enjoy most sports, especially water skiing & soccer, as well as traveling, etc. I'm outspoken, so I demand loyalty & honesty from any relationship whether it be friendship or a more intimate relationship. If this still interests you, box me back. Box 7114.

I'm a Sagittarius, 5'9" tall, 180 lbs., with auburn hair & green eyes. I'm adventurous, loyal, & love to travel. I'd prefer a gentleman over 6' tall, who has a true passion for the outdoors, especially the mountains. If you're interested & would like to know more, leave me a message. Box 8525.

My name is Shannon. I'm an attractive, single mother of one, 24 yrs. old, 5'3" tall, medium build, with long dark hair & dark eyes. I'm a smoker, social drinker & a true romantic at heart. I believe in love at first sight & soulmates. My interests include, music, dancing, the outdoors, going out on the town or a quiet night at home. I'm looking for honesty, respect, & a great friendship. If this sounds like you, leave me a message. Box 4410.

I'm under 5' tall, 100 lbs., with dirty blonde hair & sexy, blue bedroom eyes. I've a wide variety of interests & I'm just looking for someone to talk to & maybe a possible relationship. If you're interested, leave me a message. Box 7671.

My name is Grace. I'm 5'1" tall, 138 lbs., with an athletic build. I'm easy to get along with & I like to smile & laugh. If you're interested, box me. Box 5171.

Men seeking Women

This is Brad. I'm 6' tall, physically fit, with brown hair & green eyes. I'm looking for an outgoing female with a voluptuous figure, to have some fun & spend some time together. Box 1705.

This is Gary. I'm a 42 yr. old, 6'2" tall, 200 lb., working cowboy, in town to work for the Department of Agriculture. I'm looking for an open-minded female for some unusual fun. If you're interested & would like to know more, leave me a message. Box 1040.

This is Bob. I'm a 6'1" tall male, with sandy brown hair, a moustache & blue eyes. I'm on the larger side, but I'm as gentle as Big Ben. I like to have fun times, & I enjoy almost anything. I'm clean, discreet, disease & drug-free. I'm looking for compassion, & special encounters. Box 1230.

This is Wayne. I'm 34 yrs. old, 6'2" tall, 190 lbs., fit, with blond hair & blue eyes. I'm looking for a fun-loving, passionate woman for a casual relationship. I like sky diving, motorcycles, etc. If you're interested, leave me a message. Box 7314.

I'm an attractive male with a good sense of humour, who's interested in an intimate, discreet encounter. If you're interested & would like to know more, get back to me. Box 2033.

This is Graham. I'm 3'11" tall, 200 lbs., with brown hair & brown eyes. I'm interested in talking with a nice woman & possibly meeting. If any of this sounds interesting, leave me a message. Box 4683.

I'm looking for a woman over 30 yrs. old, to share discreet, intimate times, good conversation, & more. If you're interested, box me. Box 1221.

I'm a very attractive, black male, 5'11" tall, 170 lbs., fit, & professionally employed. I'm looking for an attractive, professional female. If you're interested, get back to me. Box 7378.

I'm a 39 yr. old, well-educated, professional male. I like cycling, rollerblading, the outdoors, & weekend getaways to the mountains. I'm a non-smoker & social drinker. I'm single with no dependents. I'm looking for a lady with similar qualities, who's generally very happy in life. I'm an average guy who's down-to-earth & just enjoys life. I look forward to talking to you. Box 5620.

My name is Stephen. I'm 5'11" tall, 185 lbs., with broad shoulders, black hair, & brown eyes. I have a great sense of humour & I like to have fun. I know what I want & I know how to please a woman, so if you'd like to get together, leave me a message. Box 3637.

I'm a kind-hearted, single, white male, 35 yrs. old, 5'10" tall, 175 lbs., with short brown hair & blue eyes. I'm looking to meet an attractive, single, white female, 30-37 yrs. old, slim to medium build, for a long term relationship. She should be employed, a non-smoker, social drinker with no dependents. She should eventually like to have a family. I like cycling, camping, long romantic walks, dancing, movies, skiing, & skating. If I have pleased your interest, leave me a message. Box 6680.

My name is Dave. I'm a 40 yr. old, 5'8" tall, 160 lb. male, with brown hair & blue eyes. I'm very lonely, & I'm looking for someone to discreetly get to know & perhaps develop a relationship. Box 5767.

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